LEONARD NIMOY **He Lived Long and Prospered** (1931 2015)



Entertainment Weekly

THE STORIES BEHIND THE **10 MOST FAMOUS VIRAL VIDEOS** OF ALL TIME (WE FOUND THE **LEAVE BRITNEY ALONE** GUY!)

XOXO

A Surprising, Hysterical, And Slightly Filthy Love Letter To Jimmy Kimmel

From
Ben Affleck
Lena Dunham
Sarah Silverman
His Parents
& More

EXCLUSIVE NEW DETAILS
LADY GAGA AND AMERICAN HORROR STORY
Yup, We're In
P. 14

THIS ISSUE CONTAINS ~~NO JOKES~~ ONE JOKE ABOUT "THE DRESS" **SEE P. 68**







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Contents

Features

20 COVER Jimmy Kimmel He's great at getting people's secrets, so we went after his own. Get ready for a no-holds-barred oral history of the talk-show host from the people who know him best. *BY DAN SNIERSON*

28 Leonard Nimoy 1931–2015 To four generations of fans, he was Spock, but the actor's long life prospered far beyond the reaches of *Star Trek* and the confines of his most indelible character. *BY ANTHONY BREZNICAN*

32 Ellie Kemper Supporting player no more. After years spent quietly earning laughs in some of our favorite movies and shows, the scene-stealing comedian steps into the spotlight on Netflix's *Unbreakable Kimmy Schmidt*. *BY MARC SNETIKER*

36 Viral Videos Ten years after the birth of the viral video, we can't stop watching sneezing pandas, finger-biting tots, and anything between two ferns. EW gets the stories behind the decade's most memorable clickbait.

ON THE COVER
Jimmy Kimmel photographed exclusively for EW by Art Streiber on Feb. 6, 2015, in Los Angeles

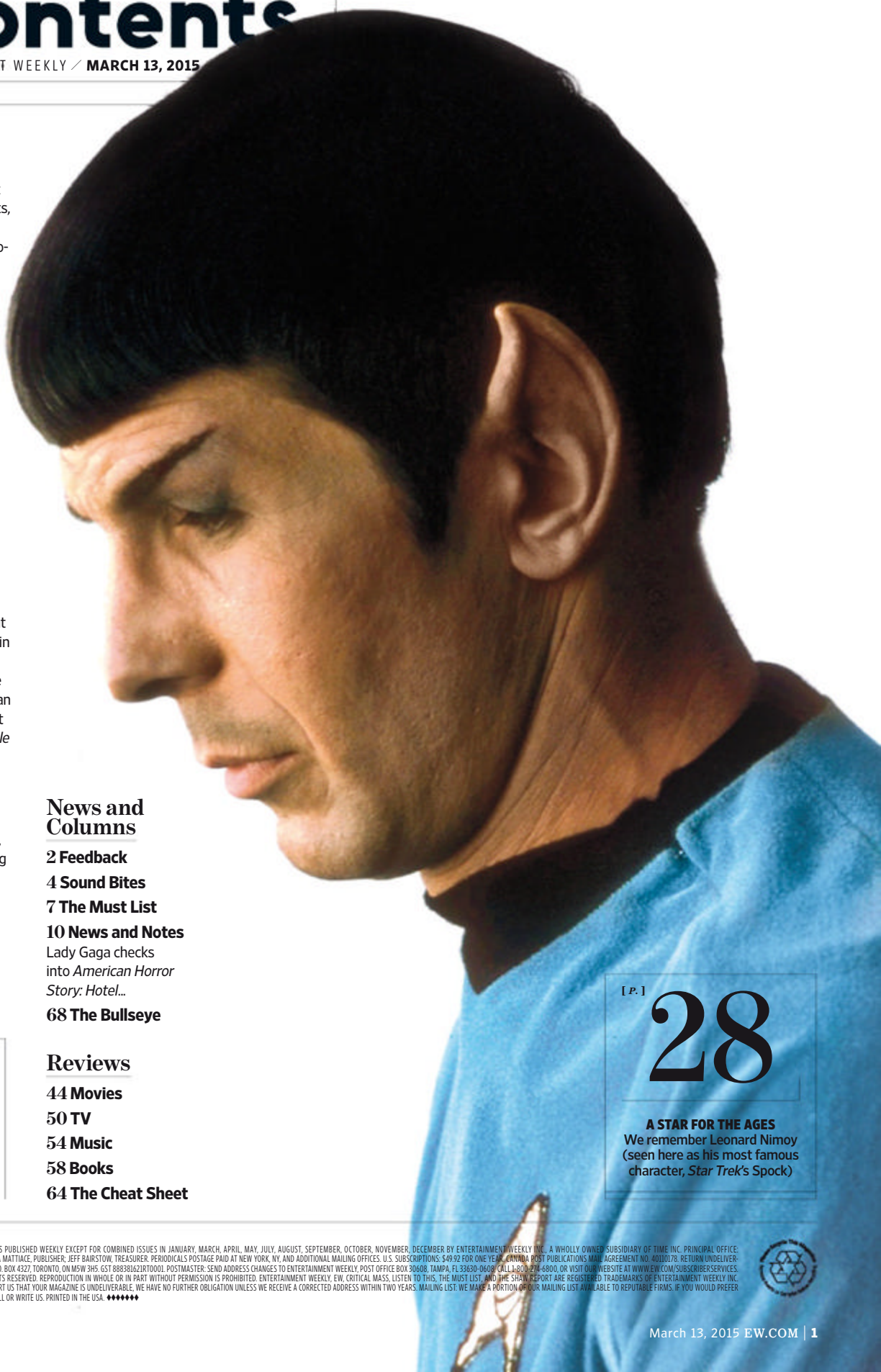
STYLING: RODNEY MUNOZ; GROOMING: STEPHANIE A. FOWLER; PROP STYLING: ANTHONY A. ALTOMARE

News and Columns

2 Feedback
4 Sound Bites
7 The Must List
10 News and Notes Lady Gaga checks into *American Horror Story: Hotel*...
68 The Bullseye

Reviews

44 Movies
50 TV
54 Music
58 Books
64 The Cheat Sheet



[P.] 28

A STAR FOR THE AGES
We remember Leonard Nimoy (seen here as his most famous character, *Star Trek*'s Spock)

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR COMBINED ISSUES IN JANUARY, MARCH, APRIL, MAY, JULY, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 135 W. 50TH ST., NEW YORK, NY 10020. MELISSA MATTIACE, PUBLISHER; JEFF BAIRSTOW, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: $49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40110178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5. GST 888381621RT0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, POST OFFICE BOX 30608, TAMPA, FL 33630-0608. CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES.
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(COVER) VULCAN TRANSLATION AND LETTERING BY LISA MARIE T'LAINA CARRICK; NIMOY: MPTV.NET; (THIS PAGE) MPTV.NET

Feedback

WRITE TO US! → **EW_LETTERS@EW.COM**



As Good as Gold

If, instead of just a gold face, **Neil Patrick Harris** had himself sprayed full monty, then maybe I'd agree he has gone "full Oscar." But presently, coverwise, he's no Shirley Eaton.

VIDOR A. NOSCE
Englewood, N.J.

After reading about Neil Patrick Harris' love for ***Clue*** ("The Movies That Changed My Life"), I began thinking how great a movie musical adaptation would be. Of course, I tried to figure out which role would best suit NPH, when it occurred to me he had to do them all. Just think: NPH can be Mr. Green and Miss Scarlet—talk about an angry inch. Someone call Alan Menken, we are wasting time!

STEVE PISCITELLO
Orange, Mass.

I Liked the Original Better

I think it's a little insulting to **Craig Ferguson** to say that *now* people should watch ***The Late Late Show*** (News and Notes). He was a fantastic interviewer who did exactly what you're telling people they should watch for now that there's a bunch of changing hosts. The fact that you didn't acknowledge any of this was a let-down. He deserves recognition for the fantastic job he did hosting the show.

GIAVANNA PICCIRILLI
Daytona Beach, Fla.

A Mini *Cheers* Reunion!

Just read the "Meeting the Parents" article in the TV section. I also love **Rhea Perlman** as Danny's mom on *The Mindy Project*. But you didn't mention how awesome it is that his dad is played by **Dan Hedaya**, who played Carla's ex-husband on *Cheers*! Perfect casting, and I loved seeing them together in the Feb. 10 episode.

MARIE DUFFY
Philadelphia



Rhea Perlman and Dan Hedaya on *Cheers*

He's No Boy Wonder

Finally someone said it! Now that some of the wonderful characters on ***Gotham*** have been fleshed out, why is it that young Bruce is the least favorite to watch (The Cheat Sheet)? I look forward to the episodes he's not in—that's not good.

KEVIN FAY
Verona, N.J.

Don't Harsh Beck's Mellow

My family and I are loyal readers of ENTERTAINMENT WEEKLY, and always begin with The Bullseye for a good chuckle and nod. We were dismayed to see your comment "What the **Beck**?!" We all groaned in disbelief. This is not just a case of liking one artist more than another, but your disrespect of an incredibly talented artist and an amazing album. What the heck?

LORI GOLL
Herndon, Va.

Oh, noooo! EW left me off!



SNL Honorable Mentions

We knew our "25 All-Time Best *SNL* Characters" list would be divisive and, according to many of you, incomplete. Here are a few of your favorite Not Ready for Prime Time Players.



Roseanne Roseannadanna
Gilda Radner

She is one of the most recognizable TV characters, *SNL* or otherwise. She was unapologetically un-PC and consistently hilarious. How could you? You're making me sick! **—BRIAN SORENSEN,** *Long Beach, Calif.*



Ed Grimley Jr.
Martin Short

The pants! The hair! The walk! My sister and I would wait each week to see if Ed would appear. He's on the top of my list, but I would have settled for top five in your rankings, "I must say!" **—LISA MAIR,** *Naples, Fla.*



"Sprockets" host Dieter
Mike Myers

"Karl-Heinz, you are beautiful and angular, and if you were a gas, you'd be inert." Best line in the history of *SNL*, as far as I'm concerned. **—SARGE,** *via online*



Collette Reardon
Cheri Oteri

Not enough Cheri Oteri (most underrated cast member in my opinion). Some of my favorites: Collette Reardon, the "simma down now" lady, Barbara Walters, and Rita DelVecchio. **—MVAINES,** *via online*



Anal Retentive Chef
Phil Hartman

I love Phil Hartman, and I crack up every time I see the "Anal Retentive Chef" sketches. (I kinda had a crush on him, too.) R.I.P. Phil. You will be missed. **—JESSICA INSINNA,** *via online*



Fernando
Billy Crystal

The great sketch appealed to older viewers familiar with the Latin hunks of the '40s and '50s, and the younger viewers who already knew that it was "better to look good than to feel good." **—KRISTIN ARCHAMBAULT,** *Dayville, Conn.*

MR. BILL, RADNER, SHORT, MYERS: NBC/PHOTOFEST (4); OTERI: © NBC/EVERETT COLLECTION; HARTMAN: ALAN SINGER/NBC; CRYSTAL: NBC/THE KOBAL COLLECTION

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The Week's Best Sound Bites



"I've always hated this arm. It has to go."
—Torstein (Jefferson Hall), demanding his friends remove his gangrenous limb, on *Vikings*

"Even Jess didn't want to hear about it. And she'll listen to Schmidt discussing Andy Cohen discussing Bethenny discussing NeNe."
—Cece (Hannah Simone) on *New Girl*

"Government-mandated monogamy is for old people, like Facebook invites or network TV."
—Ilana (Ilana Glazer) on *Broad City*

"You want Cookie's nookie, ditch the bitch."
—Cookie (Taraji P. Henson), rebuffing ex-husband Lucious' (Terrence Howard) advances, on *Empire*

"Just found out there's a picture of me, the First Lady & Big Bird hanging in the West Wing of the White House. Take THAT, Aaron Sorkin!!!"
—Billy Eichner on Twitter

"There's two kinds of people in this world. There's hammers and nails. You decide which one you want to be."
—Nicky (Will Smith) in *Focus*

"I don't want to seem dramatic, but I've just reconsidered every decision that we've made over the last year, and I think we need to stay in Pawnee forever."
—Leslie (Amy Poehler) to Ben (Adam Scott), admitting she feels conflicted about leaving Pawnee, on *Parks and Recreation*

"To President Petrov and his little pickle."
—Claire (Robin Wright), toasting the Russian president (Lars Mikkelsen) during a White House dinner, on *House of Cards*

"I really really really really really like you."
—Carly Rae Jepsen on "I Really Like You"

SIMONE: FOX; HALL: BERNARD WALSH/HISTORY CHANNEL; GLAZER: LANE SAVAGE/COMEDY CENTRAL; SMITH: FRANK MASI; HENSON: CHUCK HODES/FOX; EICHNER: FRAZER HARRISON/GETTY IMAGES; JEPSEN: STEVE ZAK/FILMMAGIC.COM; POEHLER: CHRIS HASTON/NBC; WRIGHT: DAVID GIESBRECHT

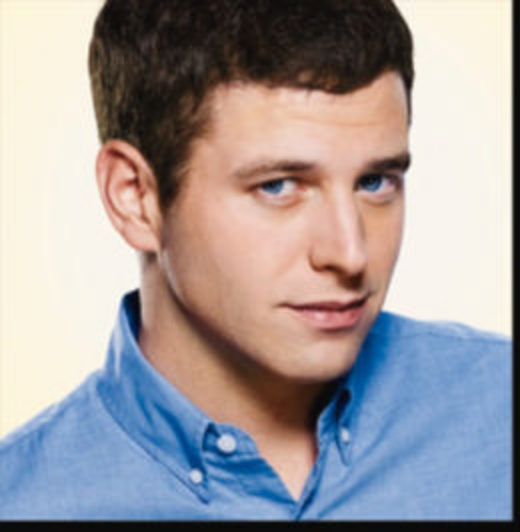
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AFTER **THE VOICE**

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*The **Top 10** Things We Love This Week*

The Must List

1 RuPAUL'S DRAG RACE

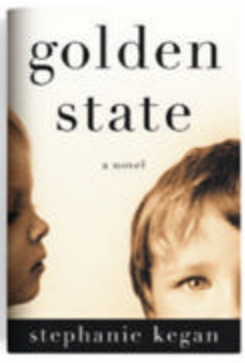
Ru is back with a fresh batch of queens including regal Miss Fame and gag-worthy Kennedy Davenport. New judges Carson Kressley and Ross Mathews fit the show like bedazzled opera-length gloves. *(Logo, Mondays, 9 p.m.)*

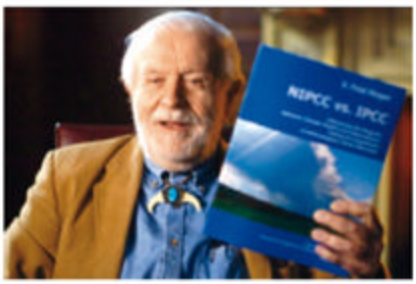




2 TOGETHERNESS A season's worth of sexual tensions come to a head in this cliff-hanger finale, as Brett (Mark Duplass) and Michelle (Melanie Lynskey) seek solace from their marital woes via very different sources. *(HBO, Sundays, 9:30 p.m.)*

3 GOLDEN STATE, by Stephanie Kegan When a Unabomber-like figure launches attacks across California, a woman discovers that his manifesto eerily echoes the writings of her long-estranged brother, forcing her to grapple with what loyalty and family mean—and how they can both change.





4 MERCHANTS OF DOUBT The new documentary from the director of *Food, Inc.* examines the spin doctors for the oil and tobacco industries who refute science and stall reform. It's as important as it is maddening. *(PG-13)*

RUPAUL'S DRAG RACE: MATHU ANDERSEN/LOGO (2); *TOGETHERNESS*: COLLEEN HAYES/HBO

Illustration by **JESSE LENZ**

5 "TOWARDS THE SUN," Rihanna

Officially, this one's for the little ones—it's from DreamWorks Animation's upcoming *Home*, in which Rihanna also has a starring voice role. But the song's swaying hook, edged with just the right amount of melancholy, is all-ages.



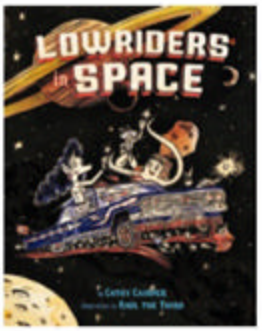


6 THE BREAKFAST CLUB John Hughes' seminal film, starring Judd Nelson, Emilio Estevez, Ally Sheedy, Molly Ringwald, and Anthony Michael Hall, is celebrating its 30th anniversary with a new Blu-ray release. And later this month, look for a theatrical rerelease in 430 theaters across the country. *(R)*



7 EW MORNING LIVE Wake up every weekday with Dalton Ross and Jessica Shaw, who bring the pages of EW to life on SiriusXM, with entertainment news, celebrity interviews, TV recaps, and more. (*SiriusXM 105, 8–10 a.m.)*

8 LOWRIDERS IN SPACE, by Cathy Camper and Raul the Third Thanks to writer Camper's passion for science and Latin pop culture and Raul's inventive drawings, this kids' graphic novel about creatures (Lupe Impala, El Chavo Flapjack, and Elirio Malaria) who pimp their rides will make adults steal the book from children.





9 I LEFT IT ON THE MOUNTAIN, by Kevin Sessums In his second memoir, Sessums details the years he worked as a successful Hollywood journalist, interviewing everyone from Daniel Radcliffe to Jessica Lange while grappling with (and overcoming) a methamphetamine addiction.



10 AMERICAN CRIME Focused on the fallout from the assault on a couple, this drama from John Ridley (*12 Years a Slave*) thoughtfully explores how race and class define communities. Felicity Huffman and Timothy Hutton deliver emotional performances as parents of one of the victims. *(ABC, Thursdays, 10 p.m.)*

THE BREAKFAST CLUB: PHOTOFEST; *EW MORNING LIVE*: BEN HIDER; RIHANNA: CHRISTOPHER POLK/DIRECTV/GETTY IMAGES; *AMERICAN CRIME*: FELICIA GRAHAM/ABC


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THE ROYALS
ANARCHY IN THE MONARCHY
PREMIERES MARCH 15
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LADY GAGA JOINS AMERICAN HORROR STORY! [P. 14]

News+Notes



WHY FIRST DIRECTORS WALK AWAY

Is Launching a Film Franchise Based on a Best-Selling Book Secretly the Worst Gig in Hollywood?

BY NICOLE SPERLING

FIFTY SHADES OF GREY has grossed almost half a billion dollars worldwide, rocketed newcomers Dakota Johnson and Jamie Dornan into the stratosphere, and confirmed that sex really does sell on the big screen. But despite all this success, media reports suggest that the film's director, Sam Taylor-Johnson, will likely not return to direct the sequel. Should she step away from the kinky trilogy—Universal Studios says no decision has been made and the producers are still weeks away from discussing *Fifty Shades Darker*—the British director would join a growing number of filmmakers who have launched major movie franchises based on best-selling books, only to hand over the reins to someone else for the follow-ups.

Catherine Hardwicke left the *Twilight* universe after the first film grossed $392.6 million worldwide. *The Hunger Games* director Gary Ross left after just one turn in the arena, despite the fact that he'd just unleashed a $2.3 billion global juggernaut. Even *Divergent* director Neil Burger

LADY GAGA: JASON MERRITT/GETTY IMAGES

Illustration by **ROB DOBI**

stepped off the YA-fiction hit after his Shailene Woodley-starring film racked up some serious coin. And of course the mother of all book franchises, *Harry Potter*, saw Chris Columbus helm the first two before three other directors finished the magical series. The question is: Why?

Being hired to get one of these juggernauts off the ground may seem like a director's dream, but it often comes with a specific set of nightmares. You have to bring a world into being that exists in the mind of not only the author but also millions of readers, and there are heavy constraints on your creative freedom. You have to be loyal to the source material but still create an exciting film that isn't nine hours long (unless you're Peter Jackson). You have to discover and cast the actors who are going to become Hermione Granger and Bella Swan and Katniss Everdeen and Christian Grey, and no matter what choice you make, at least half the fans will hate-tweet you for it. Plus you're grappling with pressure from the studio, criticism from the press, and often contractual control by the author. It's hard enough to make any movie well, but making these particular movies well can feel like their own special kind of hell. Even if the directors succeed, their creative struggles with the actors, the author, or the studio during the production of that first film can make them persona non grata for the next installments. Or the directors themselves may decide the payoff simply isn't worth the cost.

"I have no regrets," says *Hunger Games* director Gary Ross, who declined to direct the sequels.

"It's not inevitable that the director shouldn't, doesn't, or won't come back for the second one," said Wyck Godfrey, producer of the *Twilight* franchise, which employed a total of four directors to helm the five films in the series. "There are just so many factors with a hit. You have to look at it from the director's choice, from the studio's choice, and perhaps in [the case of *Fifty Shades of Grey*] the author's controls, which may also play a part in it."

Taylor-Johnson and *Fifty Shades* author E L James have been vocal about their disagreements during production, including their argument over the film's ending and Taylor-Johnson's desire to move further away from the source material than James—who has reportedly said she wants to write the script for the sequel—would allow. Compromising artistic vision can surely be exhausting, but often directors leave lucrative franchises simply because of time. Most films based on a book series, especially YA novels, are shot essentially nonstop. So a director who sticks around for the sequels can find herself forced to edit the first film while preparing to shoot the second and working on the script for the third all at once.

Ross, an Academy Award-nominated screenwriter (*Seabiscuit*), co-wrote the initial *Hunger Games* film in addition to directing it, but if he wanted to continue, he was required

COLUMBUS: ERNESTO RUSCIO/FILMMAGIC.COM; HARDWICKE: ROBIN MARCHANT/GETTY IMAGES; ROSS: STEVE GRANITZ/WIREIMAGE.COM; BURGER: FOTONOTICIAS/WIREIMAGE.COM

LIFE AFTER THE FRANCHISE

Each of these filmmakers adapted a best-selling book into a hit movie (or two)—but then skipped the sequels. Here's what they're up to now. **—DANA ROSE FALCONE**



CHRIS COLUMBUS

Harry Potter and the Sorcerer's Stone (2001), ***Harry Potter and the Chamber of Secrets*** (2002), **$1.9 billion combined***

AFTER *HARRY* Columbus helmed *Rent* (2005) and *I Love You, Beth Cooper* (2009) and produced *The Help* (2011) and the *Night at the Museum* films.
UP NEXT He'll direct this summer's *Pixels*, a 3-D sci-fi comedy in which aliens attack Earth after misinterpreting classic arcade games.



CATHERINE HARDWICKE

Twilight (2008), **$392.6 million**

AFTER *TWILIGHT* Since parting with Edward and Bella, Hardwicke has directed *Red Riding Hood* (2011) and *Plush* (2013), as well as episodes of *Hell on Wheels* and *Reckless*.
UP NEXT Hardwicke's *Miss You Already*, starring Drew Barrymore and Toni Collette as childhood best friends with a faltering relationship, is expected to be released this year.



GARY ROSS

The Hunger Games (2012), **$691.2 million**

AFTER *HUNGER* The *Pleasantville* (1998) and *Seabiscuit* (2003) director hasn't made another movie since Katniss Everdeen first volunteered as tribute.
UP NEXT Ross returns with *The Free State of Jones*, slated for a March 2016 release. The film stars Matthew McConaughey as Civil War rebel farmer Newt Knight.



NEIL BURGER

Divergent (2014), **$288.7 million**

AFTER *DIVERGENT* Burger passed on *Insurgent*, out March 20, and was replaced by Robert Schwentke (*Flightplan*).
UP NEXT He's currently in production on *Billions*, a Wall Street-set TV movie starring Malin Akerman, Paul Giamatti, and Damian Lewis.

*ALL FIGURES ARE WORLDWIDE BOX OFFICE GROSS, PER BOX OFFICE MOJO

to commit to a production schedule that was too fast for his liking. "With franchises, release dates dictate schedules," he says. "I personally didn't have time to write and prep the film the way I envisioned on that time schedule." He handed over the *Hunger Games* reins to Francis Lawrence, who went on to direct the final three films (*Mockingjay—Part 2* will debut in November). "I have no regrets," says Ross, who's currently in production on the Matthew McConaughey-led project *The Free State of Jones*. "I pursued a passion project and that's what I'm doing now."

Hardwicke, the production designer–turned–indie helmer behind *Thirteen* and *Lords of Dogtown* counts *Twilight* as her biggest box office hit. She hasn't been able to duplicate it since. Her *Twilight* follow-up, *Red Riding Hood* (2011), was a commercial and critical disappointment for Warner Bros., and her 2013 release, *Plush*, was barely granted a theatrical release. Still, she says, she was content to leave after the first round of vampire love. "I felt more inspired by the first book—the way Stephenie [Meyer] captured intense feelings of yearning," she says in an email exchange from the U.K., where she is working on the Drew Barrymore and Toni Collette starrer *Miss You Already*. "I didn't feel excited about the second book."

On the surface, it would seem logical for studios to keep the same director in place for all the films. It certainly worked for the *Dark Knight* films, directed by Christopher Nolan, and Jackson's *The Lord of the Rings* trilogy, the last of which won the Oscar for Best Picture. But *Twilight* producer Godfrey sees an upside to switching helmers midstream. "What [audiences] are really in love with are the characters and their stories," he says. With each film, "you have the consistency of the actors, you have the consistency of the locations. The only differing factor is the director...and it can be exciting to see a new director come in and give their twist on the vision."



(Clockwise from top left) *Harry Potter and the Sorcerer's Stone; Twilight; The Hunger Games; Divergent*

What's up for debate is how much creative latitude they have in the first place. With its world already built, directing a sequel can feel more dutiful than daring. "Most of the cast, the tone, and the look are set, so it is a bit like stepping onto a TV show," Hardwicke says. "But every film has huge challenges."

With James still in charge on *Fifty Shades* and little about the vision for the next one likely to change, Taylor-Johnson may find that moving on is her best option. The film has earned $486 million worldwide and propelled her into Hollywood's top-director tier. "It's nice to be able to do something where tens of millions of people got to see what you're capable of," says a veteran agent who reps directors. Put another way, if you've already won, why stick around for the sequel? ■



Sarah Silverman

THE PRICE OF FAME

Comedy Central's biennial *Night of Too Many Stars* has raised more than $18 million for autism education since its inception in 2006. How? By getting celebrities to auction off weird stuff. And based on the top sellers from the Feb. 28 event, this year was no exception. **—CHRISTIAN HOLUB**

$15,000

SARAH SILVERMAN TREATS YOU LIKE HER PARENTS

Sarah Silverman directed a rant intended for her mother at the two winners: "Mom, you've never supported me. When I told you I wanted my face on money, you rolled your eyes. It made me feel like s---."

$28,000

COMMIT A CRIME WITH JOHN OLIVER

"We Brits come from a long tradition of pickpockets, thieves, and charming miscreants," Oliver said just before he took one audience member outside to commit a crime. The offense? They stole wine from a liquor store.

$35,000

CHRIS ROCK SELLS OUT

The comedian agreed to promote a product of the winner's choice—and that winner was Tommy Hilfiger. Said Rock: "I'm Chris Rock, and I'll tell you right now, the reason I wear Tommy Hilfiger underwear is it makes your d--- bigger."

Night of Too Many Stars: America Comes Together for Autism Programs *airs March 8 at 8 p.m. on Comedy Central.*

Role Play

The latest casting moves and news

Leonardo DiCaprio will play Billy Milligan—the first man to successfully use multiple personality disorder as a legal defense—in biopic *The Crowded Room*.

Former *Late Late Show* host **Craig Ferguson** is set to star as a lovestruck agoraphobe on the upcoming ABC pilot *The King of 7B*.

Jamie Dornan has signed on opposite Cillian Murphy in *Anthropoid*, a WWII film about a pair of men set on killing German general Reinhard Heydrich.

Marisa Tomei takes on the role of Gloria Steinem in a George Clooney-produced HBO miniseries.

Former Superman **Dean Cain** and former Supergirl **Helen Slater** will guest-star (in secret roles!) on CBS' upcoming *Supergirl*.

The Killing star **Mireille Enos** has landed the lead in the latest pilot out of Shondaland, ABC's drama *The Catch*.

Harrison Ford ↓ will reprise his 1982 role of Rick Deckard in the upcoming *Blade Runner* sequel.



(OPPOSITE PAGE) *HARRY POTTER AND THE SORCERER'S STONE*: PETER MOUNTAIN; *TWILIGHT*: DEANA NEWCOMB; *DIVERGENT*: JAAP BUITENDIJK; *THE HUNGER GAMES*: MURRAY CLOSE; *NIGHT OF TOO MANY STARS*: STEPHEN LOVEKIN/COMEDY CENTRAL/GETTY IMAGES; (THIS PAGE) ELFMAN: BRYAN BEDDER/GETTY IMAGES; MADONNA: GLOBE PHOTOS/ZUMAPRESS.COM; GORDON: MATTEO PRANDONI/BFANYC/SIPA USA; DEL REY: BEN PRUCHNIE/GETTY IMAGES; LOVE AND COBAIN: KEVIN MAZUR ARCHIVE/WIREIMAGE.COM; FORD: JORDAN STRAUSS/INVISION/AP



Danny Elfman; Madonna; Kim Gordon; Lana Del Rey; Frances Bean Cobain, Courtney Love, and Kurt Cobain

Gossip *Girl*

In her new memoir, *Girl in a Band*, noise-rock heroine Kim Gordon, 61, comes clean on 30 years with Sonic Youth, her tortured split from husband/bandmate Thurston Moore, and the strange wages of fame. Below, a few boldfaced highlights.

ON HIGH SCHOOL BOYFRIEND DANNY ELFMAN

She calls the Grammy-winning composer "the first boy I felt I could really talk to." They dated on and off for years, and broke up when he graduated. When he returned, she was dating someone else: "Later he told me with great seriousness that this incident had humiliated him and was responsible for turning him into, in his words, a complete 'asshole.'"

ON MADONNA

"She didn't have a perfect body. She was a little soft, but sexy-soft, not overweight but not as sculpted or as hard as she would later become. She was realistic about her body type, and she flaunted it, and you could feel how happy she was inhabiting that body. I admired what she was doing, though I was also skeptical about where it would all eventually lead."

ON COURTNEY LOVE, KURT COBAIN, AND BILLY CORGAN

"Courtney told me she thought Kurt Cobain was hot, which made me cringe inside and hope the two of them would never meet. We all said to ourselves, 'Uh-oh, train wreck coming.' She also asked us for advice about her 'secret affair' with Billy Corgan from Smashing Pumpkins... whom nobody liked because he was such a crybaby."

ON LANA DEL REY

"Today we have someone like Lana Del Rey, who doesn't even know what feminism is, who believes it means women can do whatever they want, which, in her world, tilts toward self-destruction, whether it's sleeping with gross older men or being a transient biker queen. Equal pay and equal rights would be nice."

Great Networks Think Alike?

NBC AND WGN AMERICA ARE DEVELOPING DUELING DRAMAS

Television is a reactive medium. And this season's success stories, including *Empire*, *How to Get Away With Murder*, and *Fresh Off the Boat*, have made it impossible for networks to ignore the audience's thirst for diverse programming. So it's hardly a surprise to see them focusing on the development of more diverse projects. What *is* surprising, however, is just how similar some of those projects are.

Both NBC and WGN America are currently working on shows about the Underground Railroad. Stevie Wonder will serve as an executive producer on NBC's *Freedom Run*, a proposed miniseries based on Betty DeRamus' book *Forbidden Fruit: Love Stories From the Underground Railroad*. WGN America's *Underground* will follow the tale of a group of slaves who receive help from abolitionists while trying to flee Georgia, and is set to star Christopher Meloni (*Law & Order: SVU*) and Jurnee Smollett-Bell (*Friday Night Lights*). The dramas have one more quality in common: fantastic musical components. Wonder is writing a musical version of *Freedom Run* to be staged on Broadway, and Kanye West is reportedly in talks to get involved with *Underground*. One subject matter, two musical greats? That's some overlap we can live with. —*Kevin P. Sullivan*



Lady Gaga Checks Into *American Horror Story: Hotel*

The pop diva has joined the latest installment of FX's anthology series, set to premiere next October. Here's how it came together. **BY TIM STACK**

WE KNOW THAT LADY GAGA loves her monsters, but this news still took us by surprise: The music superstar announced on Feb. 25 via Twitter that she would be starring in the fifth season of FX's *American Horror Story*, premiering in October. In a quick video, Gaga, who acted on the big screen in 2013's *Machete Kills* and 2014's *Sin City: A Dame to Kill For*, also revealed that this year's *AHS* would be subtitled *Hotel*. The show has always attracted top-tier talent (Academy Award winners Jessica Lange and Kathy Bates appeared previously) and has even drawn some music icons (Stevie Nicks and Patti LaBelle have had small roles). But to nab a global sensation on the level of Gaga for a 13-episode series is nothing short of a TV miracle.

So how did creators Ryan Murphy and Brad Falchuk do it? EW has learned that Gaga and Murphy have been talking since last fall, and that once the right role was crafted for her, she was fully on board. Still, everyone involved remained silent about the talks—FX didn't even know about Gaga's interest in the show—realizing what a coup this could be.

Creative viewers of last season's *Freak Show* may have actually been able to predict this casting scoop. In the Oct. 29 episode, the camera noticeably focused on a paper coffee cup with a large top-hat logo. Murphy told EW back in October, "That is a big season 5 clue! It's an arcane clue, but it's very purposeful, and it illuminates something that you'll be like, 'Oh! You dirty bastard!'" EW can now confirm that the image was directing viewers not only to the theme (the classic 1935 film *Top Hat* is set in a hotel) but also to Gaga (the song "Cheek to Cheek" was written originally for *Top Hat* and is the title of Gaga's current duets album with Tony Bennett). Details are scarce as to who—or what—Gaga will be playing at this hotel, but we're guessing it will be even scarier than the hot tub at your local Holiday Inn.

ON-AIR ACCOMMODATIONS

Television has a rich history of setting shows in hotels, so just what can *AHS* borrow from its forebears? —*Bill Keith*



It's a Living
(1980–82, 1985–89)
Blunt bangs. You know you want 'em, Gaga.



Hotel (1983–88)
Two words: Connie Sellecca.



The Golden Palace
(1992–93)
Wardrobe from this *Golden Girls* spin-off would give Gaga endless muumuu options and pastel pantsuits for days.



The Suite Life of Zack and Cody
(2005–08)
Surely there's room in the inn for a pair of troublemaking identical twins.



Bates Motel
(2013–present) Fire up a flickering sign and serve with a side of serious mommy issues.

IT'S A LIVING, HOTEL: ABC/PHOTOFEST (2); *THE GOLDEN PALACE:* NBC/PHOTOFEST; *THE SUITE LIFE OF ZACK AND CODY:* CRAIG SJODIN; *BATES MOTEL:* CATE CAMERON/A&E

FOR THE
COLD-SEASON

Cough





The Bachelor Career Crunch

On March 9 **Chris Soules**—our 19th Bachelor and first farmer—will give his final rose to either fertility nurse Whitney Bischoff or chiropractic assistant Becca Tilley. Clearly, Chris has a thing for health-care professionals. We examined the jobs of *The Bachelor*'s 486 contestants over the years to see what career path brings you closest to (almost definitely doomed) love.

MISCELLANEOUS (14)
Including: 1 sportfishing enthusiast, 1 free spirit, 1 dog lover, 1 socialite, and 1 former Miss Illinois.

FASHION, ART, AND DESIGN (21)
Including: 6 interior designers, 3 graphic designers, 1 kitchen designer. **One winner:** Catherine Giudici won Sean Lowe's heart in season 17.

POLITICS, GOVERNMENT, AND LAW (23)
Including: 13 attorneys, 1 firefighter, 1 "Bush (government) Aid."

HEALTH CARE (46)
Including: 1 cadaver-tissue saleswoman. **Three other Bachelors have proposed** to women with medical backgrounds.

ENTERTAINMENT (47)
Including: 8 NBA dancers, 2 cruise-ship singers, 1 WWE diva-in-training, and 1 Jumbotron operator. **Two winners**—though no marriages.

COMMUNICATIONS (53)
One winner, no future Bachelorettes.



BUSINESS (129)
Including: 26 sales reps, one focused solely on power tools. **Four businesswomen won** *The Bachelor*—well, four and a half. Jason Mesnick proposed to sales representative Melissa Rycroft and almost immediately announced that he had changed his mind and asked for a second chance with runner-up Molly Malaney, a department-store buyer. They have been married since 2010.

SERVICE AND HOSPITALITY (95)
Including: 8 waitresses, 7 flight attendants, 4 personal trainers, 1 hot dog vendor, 1 manscaper. **Three winners, three future Bachelorettes, and one crossover:** Emily Maynard won Brad Womack's second season as the Bachelor, but the pair quickly split, and she took a turn as the Bachelorette. (It was unsuccessful.)

EDUCATION (58)
Including: 31 teachers, 24 graduate students, 1 guidance counselor. **Three winners**, no successful love stories.



Where Bernadette Should Go

When news broke that Richard Linklater is in talks to direct an adaptation of Maria Semple's 2012 comedic novel *Where'd You Go, Bernadette*, we immediately started brainstorming the perfect cast to tell the story of a mother on the run and the family that desperately misses her. Richard, you're welcome. **—KAT WARD**



BERNADETTE FOX

A big personality with her fair share of faults. Newly minted Oscar winner **Julianne Moore** would infuse Bernadette's excessive nuttiness with the warmth and humanity that her family loves.



ELGIN BRANCH

Linklater's impulse may be to cast Ethan Hawke as the TED-talking Microsoft exec and husband to Bernadette, but **Hugh Laurie** can pull off the duality of a man who's a rock star at work and hapless at home.



BEE BRANCH

The hyperintelligent 15-year-old is the rational center around which the story's craziness swirls. *Mad Men*'s **Kiernan Shipka** already knows how to play the straight man in an unraveling family.



AUDREY GRIFFIN

Bernadette's neighbor and nemesis is a broadly comic broad, the embodiment of sanctimonious, nosy liberal Seattleites. **Parker Posey** is a master at these self-righteous yet ridiculous caricatures.



SOO-LIN LEE-SEGAL

Elgin's co-worker-turned-paramour is an acolyte of Microsoft's culture, down to the tech-speak. **Hong Chau**'s recent turn in *Inherent Vice* proves she has the chops to bring the comedy *and* the drama.

THE BACHELOR: CRAIG SJODIN/ABC; MOORE: DAVE M. BENETT/WIREIMAGE.COM; LAURIE: STEPHEN LOVEKIN/DISNEY/GETTY IMAGES; SHIPKA: MATT BARON/BEIMAGES; POSEY: ANDREW H. WALKER/WIREIMAGE.COM; CHAU: DPA/LANDOV

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LG G Flex 2

#VARYSEXY

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ASK DALTON

Should one share spoilers with a spouse? And is there an expiration date on matters of pop culture correctness? EW's entertainment expert delivers the verdict on all that and more.



DALTON ROSS IS AN EDITOR AT LARGE AT EW AND A MASTER OF ENTERTAINMENT ETIQUETTE



Q + A

If I watch *The Walking Dead* with my hubby and I know a spoiler but he doesn't and he ASKS ME if I know spoilers, do I say yes? Or lie and say no? —ANNIE (@AnnieWhitlock)

Oh, you absolutely say yes, Annie...IF YOU WANT YOUR MARRIAGE TO CRUMBLE BEFORE YOUR VERY EYES! Look, I'm not one to advocate deceit in a relationship, but let's play this out: You know something about *The Walking Dead*. Perhaps it's that Aaron actually *loves* applesauce—can't get enough of it!—or that everybody in Alexandria thinks it's positively hilarious to secretly refer to Rick as the "Constipated Constable" behind his back. Whatever it may be, the point is, you know things that your husband doesn't. So he badgers you to tell him. You resist, because you are a perfect human being and want to protect his pure, unsullied, and unspoiled viewing experience. Good for you. Yet he wears you down and you finally relent. Then he begins to secretly resent you for ruining the show for him. He can't help it. He's a man. Men are terrible. Seriously, we're the absolute worst. I don't know why you put up with us. Anyway, you see where this is going. My advice: Zip the lips and deny all knowledge. Either that or hand him the *Walking Dead* comic book and tell him to figure it out for himself.

Clapping after movies? Unless someone involved in the production is there, I'm against it. THEY CAN'T HEAR YOU! —LEAH (@leahmarilla)

First off, Leah—congratulations for writing the best Ask Dalton question ever. But you are charging me with making sense of something that is completely nonsensical. So who exactly are these people in the movie theater clapping for anyway? Are they clapping for themselves for actually making it through an entire film without checking their phones? Are they clapping because they are so relieved that *Fifty Shades of Grey* is finally over? Or are they showing genuine appreciation for people thousands of miles away who have no idea they are even being clapped for so enthusiastically? Personally, I'm not a clapper because, you know, logic. But I may shock you with what I am about to say: I support the right to clap. It's a nice community bonding moment. There are so many terrible things about going to the movies—the cost of concessions, the incessant ads, the trailers for *Paul Blart: Mall Cop 2*, that dude who won't share his armrest, etc.—that any outward expression of collective joy is to be commended. I just wish I could get everyone to do it in the dramatic, slow-clap, *Cool Runnings* style.

What's the statute of limitations for being right in a pop culture argument? Thinking of contacting an old college friend to say I was right that Beyoncé was the heart and soul of Destiny's Child. —FAITH (@Fmkurtyka)

Well, that depends on what kind of person you are, doesn't it, Faith? If you're the type who is magnanimous in victory and gracious in defeat, then you allow the entire incident to pass by without notice. Of course, I have never met anyone like that, so no doubt you are more like me and want to rub your friend's nose in it for all eternity. I mean, make no mistake, she'll hate you for it and roll her eyes every time you bring it up—much in the same manner my co-workers do whenever I go painfully out of my way to remind them apropos of nothing that I was the only one who correctly predicted that *Studio 60 on the Sunset Strip* would be a debacle of epic proportions. (I honestly could not be more annoying in this regard.) So go ahead and have at it for as long as you like. However, more important, are you implying that LaTavia Roberson was *not* the heart and soul of Destiny's Child?

TWEET YOUR POP CULTURE QUERIES TO *@DaltonRoss*

Tune in to Dalton's radio show, **EW Morning Live**, every weekday from 8 to 10 a.m. on SiriusXM Channel 105

Illustration by KOLCHOZ

ROSS: PATRICK JAMES MILLER

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ENTERTAINMENT WEEKLY

BY DAN SNIERSON

YOU DON'T KNOW Jimmy KIMMEL

BUT THESE PEOPLE DO

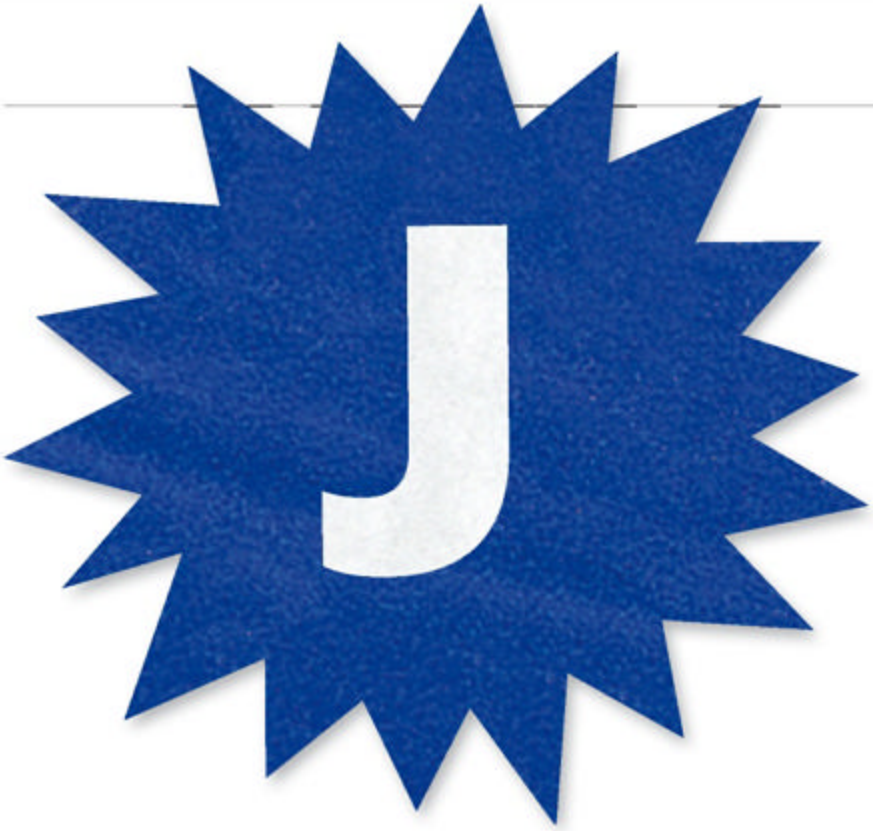
HE'S GREAT AT GETTING PEOPLE'S SECRETS, SO WE WENT AFTER HIS OWN. GET READY FOR A NO-HOLDS-BARRED ORAL HISTORY OF THE TALK-SHOW HOST FROM THE PEOPLE WHO KNOW HIM BEST.

FEATURING BEN AFFLECK • SARAH SILVERMAN • JIMMY'S PARENTS
LENA DUNHAM • HIS CHILDHOOD PRIEST • AND MORE

PHOTOGRAPHS BY ART STREIBER

P20





JIMMY KIMMEL IS EXACTLY WHO YOU THINK HE IS. JIMMY KIMMEL IS NOTHING like you think he is. Chatting with the 47-year-old host of *Jimmy Kimmel Live!* in his Hollywood office, you'll see a hard-driving yet easygoing guy who might be the sharpest knife in the drawer, not to mention one who's always spreading himself thin. Literally. He deadpans, "On Mondays and Thursdays, I don't eat." (That'll be harder when he goes to Austin for a week of shows starting March 16.) His common-man appeal, coupled with his crafty comedy (asking parents to claim they ate their kids' Halloween candy, getting stars to read horrific tweets about themselves, faux-bumping Matt Damon from every show), has helped turn *JKL* into a ratings contender and unleash a viral-video epidemic. But talk to the people who knew him as a little kid in Las Vegas or a big kidder in Hollywood, and you'll see there are many more dimensions. Did you know he's a chef who makes his own vinegar and an artist who sketches people in meetings? We bring you revealing tales from the people closest to Jimmy—and occasionally let him have the last word.

THE EARLY YEARS

EXPLOSIVE ALTAR BOY WITH AN ARTISTIC SIDE



JIM AND JOAN KIMMEL

Jimmy's parents

JIM KIMMEL I really thought he was going to be an animator. I think one of his teachers had gone to the California Institute of the Arts, and that was something we were looking into. It would've been interesting if he became an animator for Disney.

JOAN KIMMEL Well, he decided to work for Disney anyway.... I saw him pairing his wit with being an editorial cartoonist. And then he fell in love with Letterman and radio. [There was] a competition in Las Vegas—people sent in tapes of themselves to a popular radio station, and Jimmy won. When they went to meet him, they found out he was 16 and he couldn't win. You had to be 18 because it was a position on the radio.

JIMMY RESPONDS *I always thought I'd be an artist, but I started watching late-night television while I was drawing. I'd watch Johnny and then Dave and then* NBC News Overnight *and Bob Costas. I read in a* Playboy *article that Letterman said he started in radio, so I thought that was a good idea.*



FATHER BILL

Jimmy's childhood priest in Las Vegas

He was always pulling practical jokes, none of them mean-spirited. It was a big thing back then in Vegas to cruise Fremont Street. He said, "Let's go tonight," and I said, "Sure, sounds like fun." He and his friends got a fire extinguisher from the church in the car. We're cruising down the strip, and I see them spraying it up and down the street. I said, "You guys gotta be kidding. I'm a priest, I can get in trouble for this."... The flip side is he is a very generous person. His alma mater, Clark High School, had money from the school district to build a computer lab, but they ran out of money for computers. Someone in his school knew that Jimmy and I are good friends and said, "Do you think we can see if he'd make a donation?" He ended up buying all [72] computers.

JIMMY RESPONDS *Father Bill was my first straight man. There is no better straight man than the pastor of your church.*



AUNT CHIPPY

Jimmy's aunt and prank victim in real life—and on JKL

One time I open up a pack of cigarettes and he had written on every single cigarette: "You're going

JIM AND JOAN KIMMEL: PAUL REDMOND/GETTY IMAGES; FATHER BILL: COURTESY FATHER BILL KENNY; AUNT CHIPPY: RANDY HOLMES/ABC



to die today!" "This is your last day on earth!"... Then, at 10 years old, Jimmy started putting blow-ups in my cigarettes.... I get a call to go into the boss' office. He says, "Close the door." I'm like, "Uh-oh." So I take a cigarette and put it in my mouth and light it and it blows all over the boss.... When Jimmy is gonna be within a 40-mile radius, I keep my cigarettes on my lap in my purse.

BREAKING INTO HOLLYWOOD

RADIO HOST, TV SIDEKICK—AND SOMETIME WEDDING DJ



KENT VOSS

Jimmy's first radio partner, with whom he had short-lived shows in Seattle and Tampa

My wedding was in 1992. Jimmy was doing a morning show in Palm Springs. He's certainly not flush with cash, but he flies from Palm Springs to Girard, Pennsylvania, so he can be in the wedding. We're at the reception. I'm vaguely aware that there's a mobile DJ there playing records, but Jimmy, who was a mobile DJ and did weddings, is noticing this guy is not doing a good-enough job. And my wife's like, "He isn't doing a very good job," so Jimmy's like, "Screw it," and he kinda pushes the guy out of the way politely, and he just took over. He was the DJ of our wedding—even though he was in the wedding party.

JIMMY RESPONDS *It's not the only time that's happened.*



BEN STEIN

Cohost of* Win Ben Stein's Money, *Jimmy's first TV job

Genius from the first f---ing minute that he walked in the door. He was the first person who auditioned. As soon as he finished, we said, "Well, we don't need to see anyone else. He's the guy." I've been in Hollywood since 1976, and I've never met anyone smarter than Jimmy. No one. We would often have on contestants who thought they were really smart or wise guys, and they would try to tangle with Jimmy in a battle of wits, and I would say to them, "Please, don't even try." And invariably, he would just cut them down to a little shred of themselves. For someone to be that smart and also a man of the people is very, very unusual. Jimmy is the only comedian who could be president. If he were president, I would trust him to do the right thing, even though he's a Democrat.

JIMMY RESPONDS *I do remember one time there was a big, fat guy [on the show], and I made fun of him and I felt terrible about it afterward. I was so embarrassed. I would be lying if I said I didn't regret some things—I've been caustic in situations that I wish I hadn't been.*



ADAM CAROLLA

Former cohost of* The Man Show *and* JKL *writer

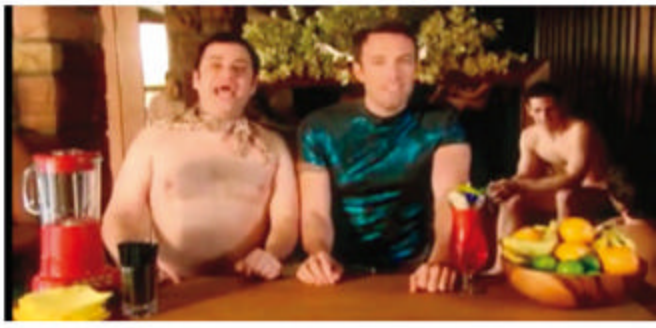
When I met Jimmy, he was driving an '81 RX-7. The problem was, I didn't meet him in '83—I met him in '94. I wanted to get into radio, but when I saw him pull up in that piece of s---, I was like, "Oh, I'm not so sure I want in anymore." Everyone who knows Jimmy knows he's not mechanically inclined whatsoever. The car had a million miles on it, and his clutch went out. Me, being this sort of blue-collar guy, I said, "I don't know if it's the clutch or the slave cylinder."... I showed up to his house one day, and he said he pulled out the slave cylinder, rebuilt it himself, put it back in the car, and it works fine. I was dumbfounded. It was like coming home, seeing your dog eating a sandwich, and then you find out it made the sandwich itself.

JIMMY RESPONDS *It was the master cylinder.*









YOUNG KIMMEL: COURTESY JIMMY KIMMEL; WITH DUNHAM: RANDY HOLMES/ABC/GETTY IMAGES; WITH MCINERNEY: SPLASH NEWS/CORBIS; CAROLLA: GABRIEL OLSEN/GETTY IMAGES; STEIN: IMEH AKPANUDOSEN/GETTY IMAGES







(Clockwise from top left) A young Jimmy Kimmel; with Lena Dunham; with John Krasinski; with Ben Stein; in the "I'm F---ing Ben Affleck" video; with Molly McNearney

PRANKS FOR THE MEMORIES

THE JOKES DON'T STOP WHEN THE CAMERAS DO



SARAH SILVERMAN

Friend, former girlfriend, and 17-time JKL guest

In 2006 Jimmy and I took his kids to Seattle. [*Kimmel has two children from his first marriage and a daughter with wife Molly McNearney.*] I remember it was 2006 because TIME magazine's Person of the Year was "You" and the periodical had a mirror on its cover. The idea was we would fly to Seattle and drive to some incredible mountain Jimmy knew of with a "really cool view." This was a lie. We were secretly driving to Vancouver, a city that his daughter Katie knew only as the place where her favorite show, *Smallville*, was shot. But that's another story for another Jimmy Kimmel cover story. My story is a small moment at the Hudson News store in the airport. We were all scattered about among the candy, "I Heart Los Angeles" T-shirts, and neck pillows when Jimmy screamed for us from deep within the magazine section."Sarah! Kids! Come quick!! OH MY GOD!! Hurryyyyy!!" And there he was, with the TIME magazine held firmly adjacent to his crotch. "My balls are TIME magazine's Person of the Year!" And that, my friends, is one James Christian Kimmel. In a nutshell.



COUSIN SAL

Cousin, JKL writer, and on-camera prank master

He's the most generous guy you'll ever meet—our whole family is out here thriving because of him. Aunt Chippy is on the show, Uncle Frank was on, Cousin Micki is in the talent department, and he brought me on because of my prank prowess. But it's really Jimmy who's the best prankster. When his sister got married, I flew out to Arizona. We're getting ready for the wedding, and [his son] Kevin, who was 3 years old, makes a bowel movement that's inexplicable. It's just all over the place, and Jimmy was in charge of cleaning this thing. Not only was I of no help, I was sitting in the background, pointing and laughing. As late as we were going to be to the wedding, it didn't matter, because this was a great moment to see him struggle like this. We barely get to the wedding on time and I leave a couple days later. There was a weird smell following me in the airport in New York, and I check my bag when I get home. He'd put the diaper right in my luggage. I had traveled with that thing 3,000 miles. I had a message waiting for me on the answering machine when I got home: "How funny is it now?"

THE GUEST LIST

3 OUT OF 4 CELEBRITIES AGREE—JIMMY'S HOSPITALITY EXTENDS FAR BEYOND THE STAGE



BEN AFFLECK

Costar in "I'm F---ing Ben Affleck"

We have the kind of friendship that is actually rare in show business, where we did normal things, like I would always go over to his house to watch *Lost*. And when *Lost* was over, we'd watch *Game of Thrones* together. It's just the kind of thing you'd look forward to and then bulls--- about the episode afterward.... That's what I think is Jimmy's appeal: his normalcy and his kindness, despite the fact that he can have some edgier material and he's good at being an entertainer. He's a good man. And it's why I've been wanting to do the "I'm F---ing Ben Affleck" and all these bits. Because I trust him.

JIMMY RESPONDS *Ben and I had not met when we shot "I'm F---ing Ben Affleck." We did actually fall in love on that set. It was an all-day shoot, and then he came over to my house for several hours after the shoot and we just hung out.... I recommend him as a television-watching companion. He doesn't eat much, though.*



JOHN KRASINSKI

Neighbor with 5 JKL appearances

We were in Mexico and no one wanted to go paddleboarding with me. Jimmy comes out and he's like, "I'll go with you." So we go paddleboarding in front of the house. We were staying with Jennifer Aniston, and we were swarmed by paparazzi boats. They realized that if they revved their engine, it would create

WITH STEIN: CRAIG T. MATTHEWS; WITH KRASINSKI: CLASOS.COM/SPLASH NEWS/CORBIS; COUSIN SAL: BOB D'AMICO/ABC; AFFLECK: FREDERICK M. BROWN/GETTY IMAGES; SILVERMAN: SCOTT ROTH/INVISION/AP IMAGES; KRASINSKI: JEFF KRAVITZ/FILMMAGIC.COM

a wave, so they took turns trying to knock us off our boards for a better picture. We get back into the house, and I tell the story, and Jimmy goes, "Did that happen?" I said, "Yeah!" and he goes, "I don't remember any of that, because I am terrified of the ocean." The dude who's terrified of the ocean went paddleboarding just to make me feel good and then blacked out from fear—which is a perfect summary of what he's willing to do for his friends.



WILL ARNETT

17* JKL *appearances

I had this idea to do a vape cigarette, but instead of delivering nicotine, it delivered vitamin B_{12} or vitamin C—which I still maintain is a good idea. If we're in a social situation, Jimmy will encourage me to talk about it, because it makes him laugh to hear me describe what I plan on doing. This is a testament to Jimmy—I know that he's f---ing with me, but I'm still compelled to do it. By the way, again, it's a *terrific* idea.

JIMMY RESPONDS *I also have ideas that I think are great ideas that are not great ideas. I'd been fired from my first radio job and was living with my parents. I decided that I would shrink down the covers of the* National Enquirer *and the* Weekly World News *to the size of a postage stamp using a Xerox machine. Then I made earrings out of them. I decided that women would like these. Of course, no women liked them.*



LENA DUNHAM

2-time* JKL *guest

I was sick in bed on a sunny L.A. Saturday with appendicitis, waiting for surgery. Jimmy and Molly had invited me to a barbecue, but I just couldn't get out of bed. I emailed them my solemn RSVP, and Jimmy



ARNETT: SPLASH NEWS; DUNHAM: SONIA RECCHIA/GETTY IMAGES; MCNEARNEY: JASON MERRITT/GETTY IMAGES

Jimmy is the only comedian who could be president. If he were president, I would trust him to do the right thing, even though he's a Democrat.

—BEN STEIN

immediately replied, "Well, who is getting you soup?" Since the answer was "no one," he hopped in his car and brought me his homemade tomato soup and bread. I was napping, so Jimmy left the soup at the gate, but it turned out to be the wrong gate. I wanted the soup so badly that despite my pain, I walked up and down the street barefoot at every gate hoping to find the bag with the soup. I couldn't and sadly emailed Jimmy about the mix-up, at which point he offered to bring me more. Human decency prevented me from accepting this offer, but that's the kind of dude he is: busiest man on earth, father and husband and chef, bringing you double soup when you're stuck in bed. I love him.

JIMMY RESPONDS *I still can't figure out what happened. It drives me crazy. I know I delivered it to the right place. What kind of maniac would steal soup?*

FROM THE WOMAN WHO KNOWS HIM BEST

THE BOY WHO CRIED WOLF TOOK THE MOST ROMANTIC BATHROOM BREAK OF ALL TIME



MOLLY McNEARNEY

Jimmy's wife and a JKL co-head writer

MOLLY (AS WIFE) When we started dating, I would go back and forth between my place and his. I have my stuff at my house, and I like my own space. One time, he was in the bathroom for a very long time, and I just figured something was going on internally. A few days later, he presented me with this big box that had two of everything in my makeup and Dopp kit, because he saw that I was lugging stuff back and forth, and he wanted me to be comfortable in his home. He was in the bathroom for that hour and a half with my bag going through every single thing: every lotion, razor, deodorant, shampoo, makeup. He really is the greatest wife you could ask for.... Our Christmas cards and stationery are all handmade by him; our wedding invitation, he drew. He makes vinegar, he makes pasta from scratch. He really is Martha Stewart. I've never met a man that's so feminine and so masculine at the same time.

JIMMY RESPONDS *I want to make sure that guests don't have to ask for things.... I am always hesitant to ask for anything. I failed a test in college because I didn't have a pencil and I was too embarrassed to ask somebody for one, so I took a zero.*

MOLLY (AS CO-WORKER) Jimmy is relentless in his attention to every specific detail. The best example is the prank video we did with the wolf walking down the hallway in the Olympic Village. We were looking through every photo online that any athlete had posted of the living situation, and we couldn't match it exactly with anything here—so Jimmy insisted that we build a set. Within 24 hours our set department had built an exact replica of the hallway of [Kate] Hansen's dorm in Sochi. He insisted that the wolf used in that video was a species that would be found in Sochi. We shot on an iPhone probably nine times, because Jimmy was like, "You're opening the door too soon or not soon enough—when the wolf looks up, you would close the door." Did I mention that it was happening on Valentine's Day?

JIMMY RESPONDS *I think it was worth it. I don't remember what we ate that night, but I'll always remember tricking the world into thinking there was a wolf loose.*

Apologies to Matt Damon—we ran out of space! ■

To four generations of fans, he was **Spock**, but the actor's long life prospered far beyond the reaches of *Star Trek* and the confines of his most indelible character. ★ **BY ANTHONY BREZNICAN**

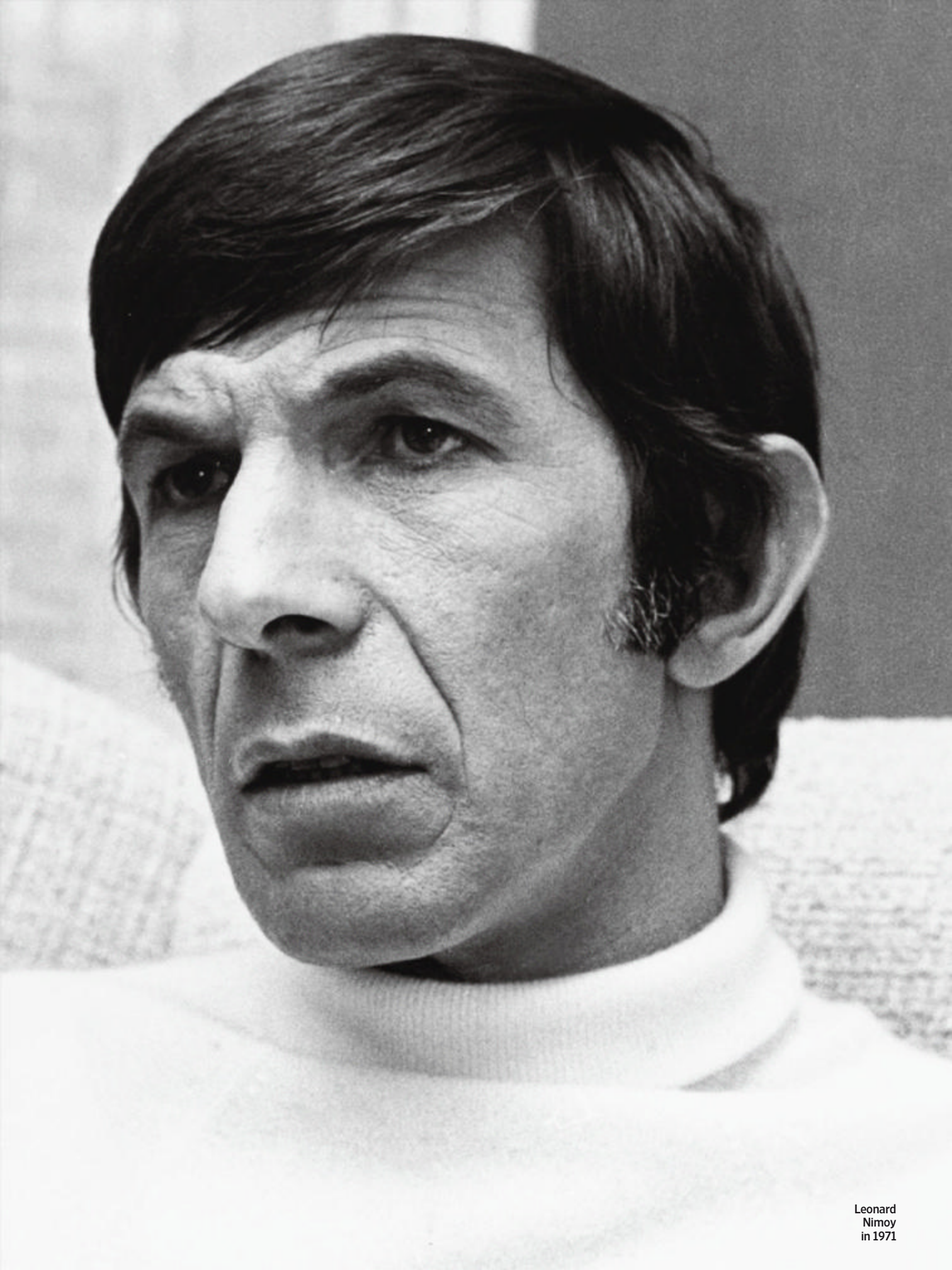


(**1931 – 2015**)

LEONARD NIMOY

IT DOESN'T SEEM LOGICAL, BUT LEONARD NIMOY HELPED MAKE IT COOL to be uncool. With his pointed ears, arched eyebrows, and stoic demeanor, the *Star Trek* actor, who died Feb. 27 at the age of 83, portrayed the half-human, half-Vulcan Mr. Spock as the ultimate outsider, neither one species nor the other, exploring his own inner landscape as he ventured through space studying different forms of life, including human beings. Even aboard the starship *Enterprise*, Spock was "the other," the initially unwelcome science officer whose intelligence and detachment were a counterweight to the volatile righteousness of William Shatner's Capt. James T. Kirk.

During the TV show's initial 1966–69 run and in subsequent movies and spin-off series, Nimoy's Spock became a hero to everyone who ever felt left out, and his imperviousness to the sting of that isolation served as inspiration to millions of fans to never lose sight of the value of their contributions, even if others can't see or understand it.



Leonard
Nimoy
in 1971





Nimoy on *Star Trek*; on the set with Robert Wise, Gene Roddenberry, DeForest Kelley, and William Shatner

Nimoy himself was attuned to Spock's outsider status from early on. "As a Jew from Catholic Boston, I understood what it was like to feel alienated, apart from the mainstream," he said in a 2003 interview with the *Jewish Journal*. Although *Star Trek* was created by Gene Roddenberry, Nimoy, says George Takei, who played helmsman Lieutenant Sulu in the series, built much of who Spock became. "The Vulcan pinch that weakened his [enemies] was something he invented on the set," Takei told EW on the day of Nimoy's death. "In the script, one of the writers had him punching out an adversary, and he said, 'Why would logical Spock expend all that energy...when all he has to do is incapacitate them?'"

Obviously there was much more to Nimoy than Spock. With his first wife, Sandra Zober, he had a daughter, Julie, and a son, Adam, now a television director. After his divorce from Zober in 1987, he married Susan Bay, a cousin of his *Transformers: Dark of the Moon* director Michael Bay (Nimoy voiced Sentinel Prime in that film). Some of his other roles included turns in 1978's big-screen remake of *Invasion of the Body Snatchers*, the 1969–71 seasons of the TV show *Mission: Impossible*, and the 1991 TNT Holocaust drama *Never Forget*, which he also helped produce. Nimoy was a photographer, a writer, and the director of the hit film *Three Men and a Baby* (1987) and two sequels to his iconic sci-fi franchise, 1984's *Star Trek III: The Search for Spock* and 1986's *Star Trek IV: The Voyage Home*.

As host of the 1977–82 documentary series *In Search Of*, Nimoy was our guide through the unknown, speculating about the existence of Bigfoot, UFOs, and other hard-to-believe wonders. Also hard to believe: He recorded five albums of music, crooning such songs as "The Ballad of Bilbo Baggins," a tribute to J.R.R. Tolkien's diminutive hero, and Johnny Cash's "I Walk the Line."

Upon his death, Nimoy was mourned around the world—and beyond. Astronaut Terry W. Virts took a photo of himself making the Vulcan salute toward Earth from the window of the International Space Station. President Barack Obama, perhaps the world's most powerful Trekker, released a statement saying, "I loved Spock." Obama, who surprised the actor by flashing the Vulcan greeting when they met years ago, said: "Long before being nerdy was cool, there was Leonard Nimoy.... Cool, logical, big-eared and level-headed, the center of *Star Trek*'s optimistic, inclusive vision of humanity's future."

Shatner counted Nimoy as family. "I loved him like a brother," Shatner said in a statement. And J.J. Abrams,

(PREVIOUS SPREAD) POPPERFOTO/GETTY IMAGES; (THIS PAGE) *STAR TREK*: EVERETT COLLECTION (3); ON SET: AP IMAGES

THE BEST *OF* SPOCK

AMONG DOZENS OF UNFORGETTABLE **STAR TREK** MOMENTS, FROM THE WITTY TO THE DEEPLY WISE, THESE FIVE SCENES RISE ABOVE THE REST. —**DARREN FRANICH**



"THIS SIDE OF PARADISE" 1967
After alien spores unlock Spock's emotions, he falls in love. Nimoy is devastating when he tells his sweetheart why the affair can't last: "I am what I am, Leila."

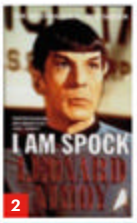


"AMOK TIME" 1967
The second-season premiere featured both "Live long and prosper" and the Vulcan salute for the first time. Nimoy later wrote that he based the gesture on a Jewish priestly blessing.

BEYOND ★ *STAR TREK*

IN HIS CAREER, NIMOY ALSO SERVED AS A FILMMAKER, WRITER, AND BENEFACTOR. —JOE McGOVERN


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4



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6


7

1 | DIRECTOR
After helming the third and fourth *Star Trek* films, Nimoy directed the light comedy *Three Men and a Baby*, which spent 15 weeks in the top five at the box office and finished as the biggest earner of 1987. The next year he made the Diane Keaton drama *The Good Mother*.

2,3 | AUTHOR
He published seven books of poetry, and Nimoy's gift for lovely, honest prose is evident in two wonderfully antipodal memoirs on the key duality of his life.

4 | PHILANTHROPIST
Always with an eye on the galaxy, Nimoy supported the restoration of L.A.'s Griffith Observatory with a $1 million donation in 2001. The multiuse theater on the premises is named in his honor, as is a venue at New York's performing-arts center Symphony Space.

5 | ARTIST
Nimoy recorded five albums between 1967 and 1970—the last of which included a terrifically groovy cover of Johnny Cash's "I Walk the Line"—and was also an avid photographer. His 2007 exhibition and book *The Full Body Project* received praise for its nude portraits of overweight women.

6 | TV-SHOW HOST
The docuseries *In Search Of*, which Nimoy hosted during its 1977–82 run, focused mainly on the weird and paranormal. But the one episode he wrote delved into the artistic madness of Vincent van Gogh.

7 | VOICE ACTOR
He supplied his basso profundo for videogames, documentaries, and animated roles, including the bazooka-equipped Galvatron in 1986's *The Transformers: The Movie*.

THREE MEN AND A BABY, IN SEARCH OF, "THE TROUBLE WITH TRIBBLES": EVERETT COLLECTION (3); GRIFFITH OBSERVATORY: FRANCISCO AND RADE/GETTY IMAGES

who directed Nimoy in his last film, 2013's *Star Trek Into Darkness*, posted to the late actor on Twitter: "You taught us all, at every encounter. We will miss and love you forever." Nimoy's impact was perhaps even greater on the only other man to inhabit Spock, Zachary Quinto. "I had just hoped that he would support me and my exploration of the role," Quinto tells EW. "But it was through that process that we forged a friendship, and he became much more of a father figure to me than anyone else in my life. It was that that I really cherished and will continue to cherish even in his loss."

Nimoy sometimes laughed about how long Spock had been with him. His feelings toward the half Vulcan are evident in the titles of his two autobiographies: 1975's *I Am Not Spock* and 1995's *I Am Spock*. The character lived on even after dying in perhaps Nimoy's most memorable scene—Spock's noble self-sacrifice at the end of 1982's *Star Trek II: The Wrath of Khan*. "I have been through many resurrections in my career," Nimoy told EW in 2011. "I have died and come back. I have left and come back. I've been canceled and come back." The man may be gone, but his character endures. ■ *(Additional reporting by Stephan Lee and Keith Staskiewicz)*



"THE TROUBLE WITH TRIBBLES" 1967
In one conversation (with DeForest Kelley's McCoy), Nimoy so perfectly plays Spock's skepticism, it feels like a wry commentary on the whole goofy episode.



STAR TREK II: THE WRATH OF KHAN 1982
Spock sacrifices himself to save the *Enterprise*. "I have been, and always shall be, your friend," he says to Kirk. Then, with the Vulcan salute: "Live long and prosper." Sob.



STAR TREK 2009
Nimoy's Spock converses with Zachary Quinto's Spock, serving as a beacon of wisdom for the hyperkinetic new franchise. "Good luck," he says before flashing his trademark sign and walking away.

UNDER THE INFLUENCE

Ellie Kemper Takes On the World

SUPPORTING PLAYER NO MORE. AFTER YEARS SPENT QUIETLY EARNING LAUGHS IN SOME OF OUR FAVORITE MOVIES AND SHOWS, THE SCENE-STEALING COMEDIAN STEPS INTO THE SPOTLIGHT ON NETFLIX'S *UNBREAKABLE KIMMY SCHMIDT*.

BY MARC SNETIKER







Ellie Kemper with Wendi McLendon-Covey and Melissa McCarthy in *Bridesmaids*; on *The Office*

Whether you know Ellie Kemper as *The Office*'s oh-so-earnest receptionist or as a prim and proper (and sexually frustrated) housewife in *Bridesmaids*, chances are her performances have left you wanting more. Good news: The 34-year-old finally gets her star turn on the Tina Fey and Robert Carlock-produced Netflix series *Unbreakable Kimmy Schmidt*, debuting March 6. As a woman who rejoins society (and New York City, at that!) after 15 years in an underground cult, Kimmy has a decade and a half of pop culture to catch up on. Luckily, Kemper knows the value of a good binge. The actress shares the TV, music, books, movies, and jelly beans that informed Kimmy and her many other memorable roles.

UNBREAKABLE KIMMY SCHMIDT 2015

"When Kimmy emerges, she's still in the '90s in terms of her mindset. She has the wardrobe of a 15-year-old—bright pinks and purples. I found myself craving peanut butter and jelly sandwiches and jelly beans wearing those clothes all day! I did read about the horrific real-life experiences of some of these women [in doomsday cults], but I started getting so bummed out that I switched gears, especially because our show focuses on the aftermath of that tragedy and how someone moves on.

I binge-watched ***30 Rock***. I was like, What if [executive producers] Tina [Fey] and Robert [Carlock] quiz me!? But I mostly wanted to get inside their tone of writing."

21 JUMP STREET 2012

"We shot in New Orleans, and—I don't know why I have these dorky inclinations—I was listening to the soundtrack of ***Treme***. It didn't get me into the zone of being a teacher who has a crush on Channing Tatum, but in terms of being in New Orleans...it's so hot and sticky, and it informs every move. I worked out in the hotel at the same time as this 75-year-old man who lifted weights. He must have been bringing his copy of ***The Terminator*** down to the communal television, because it was always on. So I inadvertently watched *The Terminator* four or five times. I hadn't seen it before, so I was like, Okay, this is very informative."

BRIDESMAIDS 2011

"Brides would probably not be thrilled that I did this, but I looked up **emails** from my many times as a bridesmaid and showed them to the director, Paul Feig, so he got a sense of how women get. You agonize over details that are not that important but in that moment are, like, the most important. Do you want to get your hair blown out with a round brush or flat-ironed? To kick everything off, Kristen [Wiig] and Annie [Mumolo] treated everyone to an evening at...**Hunk-O-Mania**? Or **Hollywood Hunks**? It was a male strip club on Hollywood Boulevard. They rented a party bus. I had never been to a male strip club before! It was festive! I happened to be reading ***Mildred Pierce*** at the time, which is sort of hilarious. It's like, This is what happens when marriage doesn't work out."

THE OFFICE 2009–13

"The wardrobe designer gave me a **Dolly Parton** CD. She was just like, 'I think you might like this'—and I did like it! **'Light of a Clear Blue Morning'** is a great triumphant song, and it really wakes you up. A lot of my scenes were in the background, so thank goodness the computers had Internet. I did a lot of shopping on **One Kings Lane**, and everyone on set **emailed each other**. We had it pretty easy. When *The Office* was ending, I felt like I wasn't allowed to be sad because I was only on four seasons and everyone else had been on, like, nine. But you know that band **The National**? I listened to them, literally crying on the way home, all alone so the cast couldn't judge me. I was so dramatic!"

UPRIGHT CITIZENS BRIGADE 2003–09

"I didn't really feel like I had a firm grasp on sketch writing, so I took a lot of classes and watched the TV shows ***Upright Citizens Brigade*** and ***Mr. Show***, which I had never seen. I also discovered ***Freaks and Geeks***, which I hadn't watched when it was on. I feel like, Was I really Kimmy?! Did I live underground for 15 years and miss these amazing shows?!" ■



Kemper's influences: *The Terminator*; *Freaks and Geeks*; Dolly Parton; *30 Rock*; *Mr. Show*



Jane Krakowski and Kemper

REVIEW

Unbreakable Kimmy Schmidt

Debuts March 6 on ***Netflix***

BY JEFF JENSEN

KIMMY SCHMIDT is a product of her times—those times being the premillennial era. She quotes *Billy Madison*, confuses *The Breakfast Club* with *St. Elmo's Fire*, and still thinks light-up Skechers are, like, totally awesome. Kimmy might have progressed into the 21st century if she hadn't fallen into an apocalyptic cult, forced to live in a bunker for more than a decade. Now liberated, this "Indiana Mole Woman" is free to move forward in the capital of reinvention, New York City. Created by Tina Fey and longtime *30 Rock* partner Robert Carlock, this wise, wicked comedy offers an offbeat riff on the Single Woman in the Big City sitcom and smart satire about "self"-obsession, from self-improvement to selfies. At first, it comes off smug: Kimmy (Ellie Kemper) is a naive rube, and the rich witch for whom she nannies (Jane Krakowski) is an outrageous narcissist. But the characters quickly gain depth, and by episode 3, you realize the show is about a culture that reduces people to caricatures and the folly of capable souls who underestimate themselves. Kemper leads a fantastic ensemble that corrals the chaotic elements of broad characters into coherence. The more they convert their cartoony personas into real humans of New York, the stronger *Kimmy Schmidt* becomes. **A–**

(PREVIOUS SPREAD) KEMPER: JOE PUGLIESE; *BRIDESMAIDS*: SUZANNE HANOVER; *THE OFFICE*: TYLER GOLDEN/NBC/GETTY IMAGES; (THIS PAGE) *UNBREAKABLE KIMMY SCHMIDT*: ERIC LIEBOWITZ; *THE TERMINATOR*: ORION PICTURES CORPORATION/EVERETT COLLECTION; *FREAKS AND GEEKS*: IFC; PARTON: REDFERNS/GETTY IMAGES; *30 ROCK*: ALI GOLDSTEIN/NBC; *MR. SHOW*: BONNIE SCHIFFMAN/HBO

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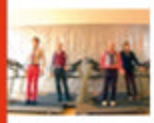
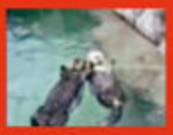


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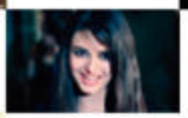
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The funniest,






c




most cat-tast




videos of

Ten years after the birth of the viral video, we can't stop watching sneezing between two ferns. EW gets the stories behind the decade's most memorable









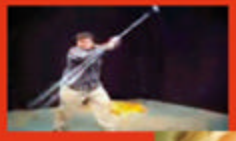



raziest,

(and totally shareable)

ic







all time

pandas, finger-biting tots, and anything clickbait.

1 THE FOUNDING FATHERS

How a Bootlegged VHS Tape Begat *South Park*

It's the video that went viral before viral was a thing: Trey Parker and Matt Stone's "The Spirit of Christmas," two raunchy animated shorts made with construction-paper cutouts that led to Comedy Central's 18-year-old hit. Here's the story of how a pre-YouTube sensation was born. —JAMES HIBBERD



TREY PARKER Matt and I were at the University of Colorado at Boulder. We would always talk like these little kids and make each other laugh. So we had a year of doing little skits with the voices before we shot anything. The film department showed student films at the end of the semester. I was like, "There should be something Christmassy," because these screenings were a few days before Christmas. So Matt and I just did this little Jesus and Frosty thing [in 1992].

"Jesus vs. Frosty," a.k.a. the first "Spirit of Christmas," had many elements that would later define* South Park*—foulmouthed, crudely animated Colorado kids who become embroiled in a satirical, absurd battle with outside forces.

PARKER [The audience reaction] was huge. It was just the fact that there were little-kid voices and cute animation and that they were screaming, "F---!" People hadn't really seen anything like that before.

After college, Parker and Stone moved to L.A. in 1993 and met Fox exec Brian Graden at a screening of their indie film* Cannibal! The Musical. *The trio began collaborating on various projects and they showed him "Jesus vs. Frosty."

PARKER Brian totally loved it, and he's like, "Can I send [this as] a Christmas card to everyone?" So he sent it to his friends. Then the next year Brian said, "Can you make another one?"

BRIAN GRADEN There was no calculation that millions of people would see this and then we'd get a TV series. I wanted to do something cool for the Christmas card and those guys are geniuses.

PARKER He gave us, like, $2,000. We were so stoked. It was all single-cel animation, so the damn thing took a week of no sleep to make five minutes' worth. We didn't even put our names on it.



Parker and Stone's second "Spirit of Christmas" video, 1995's "Jesus vs. Santa," was more polished than their first and skewered the traditional religion-versus-commercialism holiday debate.

PARKER Brian's friends loved it so much that they were copying VHS-to-VHS and then giving it to friends. Months went by. We were at a party and these guys were like, "You guys have got to see this!" They made everyone gather around the TV and played "The Spirit of Christmas." Matt and I are like, "Dude, we made that." And they're like, "No, we know the guys that made this—and they just got a meeting with MTV." We're like, "What?!" Brian went to MTV and said, "No, no, *these* are the guys who made it." It was the most surreal thing. We were at bars trying to pick up girls and being like, "We're the guys that made 'The Spirit of Christmas.'" We were kind of like little rock stars.

THEN COMEDY CENTRAL PRESIDENT DOUG HERZOG [Development executive] Debbie Liebling dragged me into a conference room and said, "You've got to watch this." I thought that it was the funniest thing. Then I said, "I don't know if we can put that on TV, but we need to be in business with this guy."

PARKER Everyone wanted to meet us [but executives] were saying, "You could never repeat this as a TV show because you couldn't be this dirty on TV and so it wouldn't be funny." And we knew it wouldn't have to be this dirty to be funny; you just have to push the envelope. Plus, we thought there was more to it than that. People would have these VHS copies where you could barely see the picture because it had been copied 400 times. We were just like, "We should not give up on this idea because for people to work that hard to copy something and get it to their friends meant something." Finally Comedy Central was like, "Well, make a pilot."

GRADEN We went to do a focus group. They were asked to rate the pilot on a scale of 1 to 10. There were 1s, and 2s, and 3s everywhere. We made three people cry—they were saying that it's inappropriate for children to say those kinds of things. I've never seen a worse focus group.

Comedy Central moved forward with a series anyway. In 1997 South Park *debuted to nearly a million viewers—considered huge at the time—and quickly grew.*

HERZOG I came from MTV, and *South Park* took off quicker, faster, and with more impact than any sort of rock band or music act that I'd ever seen.

GRADEN The only thing we could figure is tons of college kids had gone to the library and watched "The Spirit of Christmas" over and over [online].

PARKER Still to this day, every stranger that walks up to me usually says, "I have your original tape." People come up to me all the time and they're like, "You know, I had one of the original 'Spirit of Christmas' VHS's." And I always say, "Oh, wow, that's cool." And in my head I'm thinking, "Dude, do you know how many people tell me that?"

Other Pre-Viral VHS

BY KEVIN P. SULLIVAN



REEFER MADNESS *1936*

What started as a propaganda film warning against the perils of marijuana became a sensation among pro-weed activists after a copy was found in the Library of Congress.



EXPLODING WHALE *1970*

When a dead sperm whale appeared on an Oregon beach, officials decided dynamite was the best disposal method. A local news crew captured every bloody moment.



HEAVY METAL PARKING LOT *1986*

The 17-minute tape of Judas Priest concert-goers—in various states of undress and sobriety—became a favorite on Nirvana's tour bus, according to the vid's co-creator.



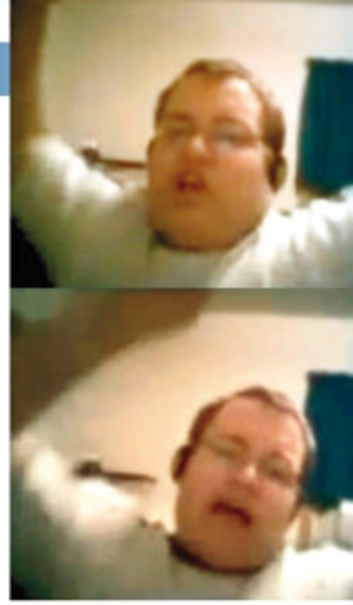
SUPERSTAR: THE KAREN CARPENTER STORY *1987*

Director Todd Haynes took an unconventional approach to dramatizing the late singer's life story by using Barbie dolls instead of human actors.



WINNEBAGO MAN *1989*

RV salesman Jack Rebney had no idea that outtakes from his motor-home commercial had turned him into a cult celebrity until a documentary-film crew told his story in 2009.



THE RAINMAKERS

A Conversation Between Two Ferns

If these Funny or Die "stars" could talk...



FERN NO. 1 ...

FERN NO. 2 ...

FERN NO. 1 Is fat white bearded Oprah gone?

FERN NO. 2 I think so.

FERN NO. 1 Doesn't it ever bother you that we're the titular stars of this series and yet we don't get a single line of dialogue?

FERN NO. 2 All these sensations, these thoughts. Already this prismatic flood of existence has eclipsed the void in my recollection.

FERN NO. 1 I guess it's hard to compete with guest stars like Brad Pitt and Barack Obama. How often do you get the chance to

Illustration by **CHRISTINE BERRIE**

2 THE ACCIDENTAL PIONEER

Lip-Synching for His Life

How a lo-fi dub forever changed the Web as we knew it.
—MARC SNETIKER

CURRENT VIEWS 73 MILLION*

A song you've never heard, a boy you'd never notice, and an endlessly forwarded email with a link to a 99-second video that you watched and rewatched and rewatched. That's the simple saga of the intimate, voyeuristic webcam video "Numa Numa Dance," posted in December 2004 by a then-18-year-old Gary Brolsma in his New Jersey home. On a whim, he recorded himself lip-synching, headbanging, and hand-dancing to an obscure Romanian pop song. Then he uploaded it to the Web. This was pre-selfies, before retweets, before Instagram. Brolsma didn't crave attention, but he got it one billion-fold with just a click. ¶ In 2004, the country's No. 1 website was Yahoo! Facebook was barely a newborn. Inquisitive minds were still asking Jeeves. The Internet boasted some 50 million sites (versus today's estimated one billion), and about 204 million Americans were going online at home. The digital world was an unsettled and unregulated place, abounding with experimental content waiting to be found. It was that Wild West landscape that allowed Brolsma's homemade vid to turn the Internet on its head. Within three months of posting on Newgrounds.com, the clip attracted nearly 2 million views; by 2006, about 700 million; by 2015, more than one billion (across all platforms). It was arguably the first viral video. Not that we would have called it such a thing. ¶ Back then, *viral* was a disease, and *video* was that thing you were warned against downloading—lest you attract a nasty virus. Brolsma's routine became a bona fide phenomenon, inspiring users to spread the geeky gospel, and their sudden circulation of the clip was as impulsive and inexplicable as today's *raison de cybershare*. The video was lightning in a bottle, and thousands have since tried to replicate its magic, wrongly explicating some faulty formula from Brolsma's success (lip-synch + webcam = hit?). The lesson is that there is no lesson. Viraldom can only be achieved where you least expect it, in a language you don't speak, in a bedroom you'd never visit, on an Internet you'd never look at the same way again.



see a sitting president go through a meat grinder of orchestrated awkwardness, courtesy of Zach Galifianakis and Scott Aukerman? That episode won an Emmy, no less. But when will our moment in the sun be? And when will we actually see the sun? We *are* plants, after all.

FERN NO. 2 Wait, we're *plants*?!

FERN NO. 1 I guess it was pretty cool being in proximity to folks like Sean Penn, Jennifer Lawrence, Bruce Willis, and James Franco, and feeling the uncomfortableness radiate off them like microwaves of comedic malaise. But nobody ever even acknowledges us. I can't take the indignity anymore, I'm going to end it all. Goodbye...what's your name?

FERN NO. 2 A name? Oh, goodness, hmm. How about Frank? No, wait. Terry.

FERN NO. 1 Goodbye, Terry. They'll have to rename the show *Next to One Fern*.

FERN NO. 2 Noooooo!

FERN NO. 1 ...

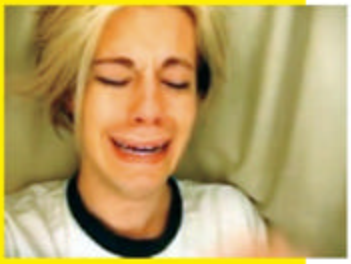
FERN NO. 2 Senseless.

FERN NO. 1 ...I can't really do anything, I'm a fern.

4 THE RANT TO END ALL RANTS

"Leave Britney Alone!" A postscript

AS TOLD TO KEISHA HATCHETT



A sobbing defense of Spears' 2007 MTV Video Music Awards performance launched Chris Crocker into Internet infamy. The 27-year-old hits us one more time.

This wasn't really how I wanted to be introduced to mass media or anything—being seen as a crying lunatic. When I cry, I do the "ugly" cry. I'm, like, super dramatic when I'm upset, so I could see why people thought that the video was funny or me trying to be funny because when I'm upset I'm funny. But I stand by the message of the video, which is really about feminism and defending a woman going through a hard time.

The video's changed my life in a way, I think. It gave me opportunities to show different parts of myself in different shows on Comedy Central. I've had a documentary on HBO, and I do music and stuff, so it's definitely let me showcase other areas of myself. My new album title is *More Than Three Words*, which I think a lot of people think is, like, "I love you" or something, but it's actually me saying, "I'm more than the 'Leave Britney Alone!' video."

I don't understand why I was the only person or the first person to say, "Leave Britney alone." And I think that for anyone that looks beyond the dramaticness of the video, what I said was very true. I'll always love Britney.



ZACH GALIFIANAKIS: MIKE COPPOLA/GETTY IMAGES; JAMES FRANCO: GEORGE PIMENTEL/GETTY IMAGES; BARACK OBAMA: BHASKAR MALLICK/PACIFIC PRESS/LIGHTROCKET/GETTY IMAGES; SEAN PENN: JASON MERRITT/GETTY IMAGES; JENNIFER LAWRENCE: RINDOFF/DUFOUR/FRENCH SELECT/GETTY IMAGES; BRUCE WILLIS: JIM SPELLMAN/WIREIMAGE.COM; BRITNEY SPEARS: JOHN SHEARER/WIREIMAGE.COM

* COMBINED VIEWS FROM ORIGINAL NEWGROUNDS AND YOUTUBE UPLOADS



5 THE (KINDA, SORTA) RELUCTANT INGENUE

Rebecca Black, On a Thursday

We catch up with the surprisingly grounded 17-year-old "Friday" singer, who, somehow, still says TGIF. —KYLE ANDERSON

Think back to the first time you watched Rebecca Black's "Friday" video. Now think about what you and your friends said. "It wasn't really the kind of attention any 13-year-old girl wants," the now 17-year-old tells EW on a recent Thursday. Nobody was more shocked at the sudden ubiquity of "Friday" than its star. "I made the song with no intention of it doing anything, and here it was doing something."

Well, not just *something*. Since it was uploaded in 2011, "Friday" has been viewed hundreds of millions of times, and with it came the sort of fame only possible in the Internet age. What began as an experiment to give the performance-loving Black a taste of the industry ended up becoming a sensation that led to countless hyperbolic comment sections about it being the worst everything ever. But then something fascinating happened: Black leaned into it. "If there's one thing I've always been good at, it's making fun of myself," she says. A winking takeover of Funny or Die on April Fools' Day let the world know that Black was in on the joke, and her ability to roll with the cyberpunches peaked with Black's appearance in Katy Perry's video for the 2011 single "Last Friday Night (T.G.I.F.)." "I don't think *milking* is the right word, but we took the opportunity and ran with it," she says.

Black seems to have emerged from the "Friday" fiasco grounded and level-headed. The Orange County high school senior currently focuses on her million-plus-subscriber YouTube channel, where she does comedy bits, answers fan questions, and performs the occasional song. There's more music in her future, too, as well as college plans (she wants to be a business major). As she makes her way into the working world, she's got at least one thing working for her: a healthy appreciation for the weekend.

6 THE DUDES WHO MODERNIZED *SNL*

The Chronic-w Of "Lazy Sunda

When Andy Samberg, Akiva Schaffer, and Jorma Taccone—a.k.a. the Lonely Island—*Chronicles of Narnia*-themed "Lazy Sunday" in 2005 with *SNL*er Chris Parnell, they had video (originally titled "Black Sunday" in an ironic nod to Cypress Hill) would help usher Tube era. Here, they reveal more stories behind the song—and three lost verses! —RAY

ANDY The subject of going to see *The Chronicles of Narnia* had already been chosen, and then we discovered that the word *chronic* was *in* the word *chronicle*.
AKIVA We got very wild writing it. Everyone went, "YES!"

Lazy Sunday, wake up in the late afternoon
Call Parnell just to see what he's doin'
Hello?
What up, Parns?
Yo, Samberg, what's crackin'?
You thinkin' what I'm thinkin'?
Narnia! Man, it's happenin'!
But first my hunger pangs are stickin' like duct tape
Let's hit up Magnolia and mack on some cupcakes
No doubt, that bakery's got all the bomb frostings
I love those cupcakes like McAdams loves Gosling

CHRIS Some people call me Parns now. It's not my favorite thing—it just seems a little familiar.

Two, no six, no 12, baker's dozen
I told you that I'm crazy for these cupcakes, cousin
Yo, where's the movie playin'? Upper West Side, dude
Well, let's hit up Yahoo! Maps to find the dopest route
I prefer MapQuest, that's a good one too
Google Maps is the best
True that, double true!
68th and Broadway, step on it, sucka
What you wanna do, Chris?
Snack attack, muthaf---a!

AKIVA We picked Magnolia because it was in our neighborhood, but the lines were so long, I don't think we'd even had it at that point.
JORMA Due to *Sex and the City*, Magnolia had become very popular, and it seemed like the perfect amount of lameness to want to go there.
CHRIS They actually tried to confiscate the tape.
AKIVA But in the years after it, they started being really nice and sending us cupcakes at other shoots we've had.

CHORUS
The Chronic-WHAT-cles of Narnia
Yes, the Chronic-WHAT-cles of Narnia
We love the Chronic-WHAT-cles of Narnia
Pass the Chronic-WHAT-cles of Narnia

Yo, stop at the deli, the theater's overpriced
You got the backpack? Gonna pack it up nice
Don't want security to get suspicious
Mr. Pibb and Red Vines equals crazy delicious
Yo, reach in my pocket, pull out some dough
Girl actin' like she'd never seen a 10 befo'
It's all about the Hamiltons, baby
Throw the snacks in the bag
And I'm Ghost like Swayze

AKIVA The theater we actually filmed at was in Chelsea.
JORMA Yeah, the exterior was Chelsea Cinemas.
ANDY And the interior was the UCB Theatre, also in Chelsea.
AKIVA We didn't actually go to the Upper West Side. We called it out because it's the most...basic place.
ANDY Also, we couldn't afford a cab that far! It's like, we're in the West Village...let's walk to Chelsea! It cost us $7.

Roll up to the theater, ticket buyin'
What we're handlin',
You can call us Aaron Burr
From the way we're droppin' Hamiltons
Now parked in our seats, movie trivia's da illest

AKIVA That was my line.
JORMA We did feel bad, because people would send us notes saying that they tried that and it wasn't very good. Like, using the Red Vine as a straw in a Mr. Pibb.
ANDY I think that *is* good, though!

Viral Videos: A Half-Life
—KAT WARD



1989
Before the vid-sharing Internet, *America's Funniest Home Videos*—hosted by Bob Saget—was the Ur-text of viral videos: stupid pet tricks, pratfalls, and embarrassing moments.

1996
An animated, grooving, dancing baby is passed via emails, later appears on *Ally McBeal*.



APRIL 2003
Classmates leak a video of Ghyslain Raza practicing lightsaber moves. The infamous "Star Wars Kid" clip is born.



SAGET: ABC PHOTO ARCHIVES/GETTY IMAGES



"I like turtles." —Zombie Kid

hat-cles y"



penned the
no idea the
in the You-
RAHMAN

What *Friends* alum starred in films
with Bruce Willis?
We answered so fast, it was scary
Everyone stared in awe when we
screamed, "Matthew Perry!"
Now quiet in the theater or it's gonna get tragic
We're about to get taken to a dreamworld
of magic!

[CHORUS]

LOST LYRICS

We're gonna hit this Chronic-
WHAT-cles of Narnia!
We're going to the Chronic-
WHAT-cles of Narnia!
You know we love that
Chronic-WHAT-cles of
Narnia!
Yo, pass that Chronic-WHAT-
cles of Narnia online-purchase
receipt!

It's loosely based on the story
of Jesus, bitch!

Yo, is that a new haircut,
it looks great
Naw, I just used a shampoo
designed to hydrate
Well the styling's very you
You look nice too
I'm loving your outfit
J. Crew brand-new!

Buc! Buc! Buc! Goes my mouth on these c-cakes
My tummy grows bigger while the goody bag
deflates
Yo, dunnie, stop the cab, we gots to unload
For the Lion
The Witch
And plus the Wardrobe!

JORMA The one that I'm bummed that we couldn't put in there is where it goes "Buc! Buc! Buc! Goes my mouth on those c-cakes." I mean, that's...
ANDY Yeah, lost gem.
AKIVA I still like the idea that they would do something about their haircuts or the kind of clothes that they're wearing, and J. Crew felt just right-down-the-middle enough. But, you know, it just didn't fit.

AKIVA Andy wrote that line. He got it from that old Got Milk? ad.

ANDY Definitely. That is how I knew about Aaron Burr. [*Laughs*] Berkeley public-school system here.

The Evolution of the "Evolution of Dance"

We chart the long waltz of "inspirational comedian" Judson Laipply's merry medley, from the 2006 original to the many Jimmy Fallon parodies. —KEVIN P. SULLIVAN



"EVOLUTION OF DANCE"
APRIL 6, 2006
290 MILLION VIEWS*

Over the course of six minutes, Laipply grooves across as many decades, sampling 30 dance styles (the twist, the robot) and tunes, from past (Elvis Presley's recording of "Hound Dog") to present (Jay Z's "Dirt Off Your Shoulder," a song that's now almost 12 years old).



OPTIMUS PRIME PERFORMS "EVOLUTION OF DANCE"
FEB. 24, 2008
5 MILLION VIEWS

Canadian filmmaker Patrick Boivin crafts the first major parody—a stop-motion animation of the Transformers character performing the first part of Laipply's original routine. Boivin went on to create other popular vids such as "Iron Baby."



"EVOLUTION OF DANCE 2"
JAN. 9, 2009
23 MILLION VIEWS

It takes nearly three years for Laipply to debut the sequel, mostly due to song-rights issues. The follow-up covers the same eras—from James Brown's "I Got You" to "Crank That (Soulja Boy)"—but it includes dance styles that are probably not as immediately identifiable.



ED HELMS PERFORMS A SILENT RENDITION ON *THE OFFICE*
MARCH 4, 2010

As a way to distract a pregnant Pam (Jenna Fischer) from her contractions, Andy Bernard (Helms) performs the "Evolution of Dance" dance in the Dunder Mifflin conference room. The catch: He requires complete silence.



"EVOLUTION OF DANCE 3" ANNOUNCEMENT
JUNE 16, 2010
584,000 VIEWS

At the end of a video about a new website, Laipply says that work is under way on a third "Evolution of Dance." Almost five years later, it has yet to surface. In an email to EW, Laipply confirms that he's planning to release the video in 2016 in honor of the original's 10th anniversary.



ESPN'S "EVOLUTION OF THE TOUCHDOWN DANCE"
JULY 19, 2011
ONE MILLION VIEWS

Laipply teams with the sports network for a football-inspired spin-off. In the video, he strings together some of the most iconic end-zone celebrations, including the "Ickey Shuffle" and the "Dirty Bird."



JIMMY FALLON'S "EVOLUTION OF DANCE" PARODIES
JUNE 14, 2012–JUNE 12, 2014, 66 MILLION VIEWS

The talk-show host's recurring bit begins as a Father's Day tribute on *Late Night*. Later iterations include "Evolution of Mom Dancing" with Michelle Obama, "Evolution of Hip-Hop Dancing" with Will Smith, and another "Dad Dancing" with New Jersey governor Chris Christie. Two years after Laipply's ESPN vid, Fallon and Justin Timberlake do their own, focusing less on actual touchdown celebrations and more on gags like the "Taking a Selfie" and the "Earthquake Waiter."

7 THE GUY WHO DID JIMMY FALLON'S HOMEWORK

SEPT. 2005
Nike's "Touch of Gold" ad debuts. Will be YouTube's first video to hit 1M views.

DEC. 2005
YouTube officially launches. Sold in 10 months to Google for $1.65B.



JULY 2006
OK Go hop on treadmills for "Here It Goes Again."



JAN. 2007
Videos appear of a preternaturally talented singing kid by the name of Justin Bieber.

MAY 2007
First known Rickroll occurs on 4chan.

JUNE 2007
Obama Girl's video about her crush on the presidential candidate is just one example of 2008's social-media-heavy campaign cycle.



* ALL NUMBERS FROM ORIGINAL YOUTUBE UPLOADS

8 **THE FOUR-PAWED DIVAS**

A Field Guide To Animal Videos

Identifying the Internet's most vibrant wildlife. —DAN SNIERSON



"OTTERS HOLDING HANDS" *2007*
CURRENT VIEWS 20 MILLION

An epic love laid bare in 100 seconds: Hand in hand, adrift in bliss, they are floating down the native slipstreams of the Vancouver Aquarium water when a current cruelly separates them. It would take herculean will—or at least a random breeze—to reunite them. As one reaches for the other's hand, hope for humanity is restored by the animal kingdom.



"THE SNEEZING BABY PANDA" *2006*
CURRENT VIEWS 216 MILLION

A 16-second tutorial in stasis interruptus: A mother panda sits munching on the seeds of her quotidian caged existence while her baby lies prostrate in front of her. Suddenly, the offspring emits a quick high-pitched sneeze-honk, startling the mother to her core. She checks. The baby is okay. She returns to eating. Life slows on.



"DRAMATIC CHIPMUNK" *2007*
CURRENT VIEWS 43 MILLION

Staring off into a colorful balloonscape and contemplating something poignant (unrequited love? A smaller-than-expected stockpile of acorns?), the chipmunk feels a camera's voyeuristic gaze. And LIKE THAT!, it turns on us—it *knows* us—its hyperintense glare penetrating our souls and rattling our funny bones. That, or he's just auditioning for a telenovela.



"BIZKIT THE SLEEP WALKING DOG" *2009*
CURRENT VIEWS 33 MILLION

One question has plagued nonscientists for eons: Do dogs dream? This clip reveals the rich interior life that canines lead while asleep. Bizkit simulates a modest amble on the floor before powering up to a full gallop, which rouses her upright—and into the wall. As she is jolted back to consciousness, we rest easy in knowing the truth about catnapping dogs.



"KEYBOARD CAT" *2007*
CURRENT VIEWS 39 MILLION

Random acts of virtuosity are rarely documented in the wild, but this footage captures a feline—curiously attired in a powder blue T-shirt—pushing beyond the previously believed boundaries of animal dexterity by depressing piano keys both black and white to produce pop and jazz melodies that have haunted our souls for nine lifetimes.

DEC. 2007
An epic fall turns a grape-stomping demo into viral gold.

JAN. 2009
Northwestern University offers the first known viral-video course.

MARCH 2009
Jimmy Fallon takes over *Late Night*, and his bits with his guests, like "Slow Jam the News" with Barack Obama, prove very shareable.



FEB. 2010
Justin Bieber premieres the "Baby" video. It will be YouTube's most viewed until "Gangnam Style" upsets it.

SEPT. 2010
Dan Savage launches the "It Gets Better" campaign. A flood of celebrities add their video testimonials.

NOV. 2011
Jimmy Kimmel asks parents to film their kids' reactions to tricks, like pretending to eat their Halloween candy.



MARCH 2012
The Kony 2012 video about child soldiers spurs lots of online sharing, little real action.

Illustrations by **CHRISTINE BERRIE**

9

THE CONTAGIOUS AND THE COURAGEOUS

With more than 2 billion views, Psy's "Gangnam Style" is the most watched YouTube video ever. How does it stack up against the most influential music video ever, Michael Jackson's "Thriller"?

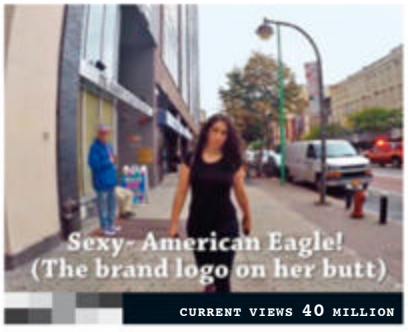


GANGNAM STYLE	THRILLER
2,260,037,891 views on YouTube	223,905,382 views on YouTube
1 blue prom tux	1 red leather jacket
A red convertible: Mercedes-Benz SLK 200	A white convertible: Chevy Bel Air
1 iconic dance: the horsey dance	1 iconic dance: the "Thriller" dance

10 **THE BEST-LAID PLANS**

When We Took a Walk in This Woman's Shoes...

...we found the dark side of viral-video activism. —ESTHER ZUCKERMAN



"We had no idea what that meant—what 'viral video' meant." But Debjani Roy, deputy director of Hollaback!, an organization aimed at ending street harassment, got a majorly viral video with "10 Hours of Walking in NYC as a Woman," created by director Rob Bliss. In it, actress Shoshana B. Roberts silently walks the streets of New York as a camera captures the unwanted attention she endures—men say, "Damn," tell her to "smile," and even follow her. "We thought, maybe 10,000 views," Roy recalls. "We had no idea it would be 39 million."

When the two-minute clip went viral, it proved both positive and perilous. Yes, it accomplished its goal of stirring conversation about street harassment. In the 10 days following the video's release at the end of October 2014, there were 40 times more tweets about the subject than in the 10 days prior, according to Twitter. The video was covered on the *Today* show and CNN. Hollaback! received $14,000 in donations in November, and saw an interest in people bringing Hollaback! to their city. But the response became frightening. Roberts was the target of rape and death threats.

For some, the video highlighted one social issue while exacerbating another, and they criticized it for its portrayal of race. Hanna Rosin wrote on Slate that it "unintentionally makes another point: that harassers are mostly black and Latino." Bliss argues that the video was never meant to be "some kind of statistical representation."

The experience has discouraged Bliss, who collects the video's YouTube ad revenue. "Your words and what you put out there can be picked apart so entirely, regardless of if your motives are pure or not," he says.

The legacy of "10 Hours" will be felt. "People took the format," Roy says. "I think that is the biggest benefit: to give visibility to all those women who are otherwise seen as invisible."



AUG. 2012
The first Internet Cat Video Film Festival is held in Minneapolis.

JAN. 2013
Twitter launches the Vine app.



MARCH 2014
Love is dead: "First Kiss," a viral video of strangers kissing, is actually an ad.

JULY 2014
The ALS ice-bucket-video craze sweeps the nation.

FALLON: DOUGLAS GORENSTEIN/NBC/NBCU PHOTO BANK/GETTY IMAGES; KIMMEL: TOMMASO BODDI/WIREIMAGE.COM; GRUMPY CAT: DAVID LIVINGSTON/GETTY IMAGES

Kids' Korner

There's no denying the Web is awash in munchkins—we pluck eight of the most memorable (you'll recognize a few from *Ellen*) and rank them from adorable to annoying. —KAT WARD

LOLLIPOP!



"BABY LAUGHING HYSTERICALLY AT RIPPING PAPER"
JAN. 24, 2011

Baby Micah takes pleasure in the simple things, like his dad tearing up a job-rejection letter.



"DAVID AFTER DENTIST"
JAN. 30, 2009

The true joy of parenting is filming your kids in their hilarious moments of doped-up vulnerability.



"TALKING TWIN BABIES"
FEB. 14, 2011

These nonsense-gurgling babes prove that twins really do have their own secret language.



"MOMMY'S BIG SECRET"
AUG. 20, 2014

Little Tré is charmingly huffy and nonplussed by his mom's announcement that she's expecting.



"EMOTIONAL BABY"
OCT. 18, 2013

A 10-month-old gets real teary-eyed when his mom croons a Rod Stewart classic.



"KICK HIS ASK"
MARCH 28, 2007

This little girl has a plan for dealing with monsters—which raises the question: What part of the monster is the "ask"?



"CHARLIE BIT MY FINGER—AGAIN!"
MAY 22, 2007

One suspects from the title that Charlie's brother should have known what was coming.



"LINDA, HONEY, LISTEN"
FEB. 19, 2014

Mateo's very adult angling for cupcakes doesn't get him a sweet, but it did land him in our inboxes over and over again.

TIME OUT

Additional reporting by Dana Rose Falcone and Nina Terrero

Movies



Celia Imrie, Ronald Pickup, Diana Hardcastle, Judi Dench, Maggie Smith, and Bill Nighy

The Second Best Exotic Marigold Hotel

STARRING *Dev Patel, Maggie Smith, Judi Dench, Bill Nighy, Richard Gere, David Strathairn*

DIRECTED BY *John Madden*

PG, 2 HRS., 3 MINS.

By Chris Nashawaty

IF NOTHING ELSE, John Madden's seniors-on-the-subcontinent sequel *The Second Best Exotic Marigold Hotel* should win a truth-in-advertising award. Because it is, in fact, the second-best *Exotic Marigold Hotel*. Which isn't to say that the new film isn't sweet and funny and winning...it's all of those things. With Dames Maggie Smith and Judi Dench lobbing wickedly bitchy verbal grenades back and forth, how could it *not* be? But it's also predictable, corny, and mild. It's the kind of movie that provides a perfect answer for when your mother or grandmother calls you up and asks, "What should I go see with the girls after our weekly canasta game?"

When the first *Best Exotic Marigold Hotel* came out three years ago, it was a revelation. Not so much the movie itself, which spun a harmlessly agreeable tale about retirees who

LAURIE SPARHAM

travel to India to spice up their Centrum years, but more what it represented. It was a reminder of a perennially underserved movie-going demographic that gets rediscovered every decade or so with films like *Cocoon* and *Driving Miss Daisy*. After all, here was a movie that didn't treat aging as a curse or a crime, but as a time in life that might offer a last chance for adventure, meaning, and perhaps even romance. Getting older didn't have to be an end, it could be a new beginning. It was a surprise hit. A follow-up was inevitable.

As the new film opens, the Marigold's chirpily obsequious owner, Sonny (Dev Patel), and his quipping comanager, Muriel (Smith), arrive in San Diego, where Sonny hopes to persuade the head of a retirement-hotel chain (David Strathairn) to invest in his expansion plans for a second Marigold while Muriel gets to roll her eyes at the California weather and scoff at the perverse American notion of what constitutes a proper cup of tea. Strathairn closes the meeting with the promise of sending an undercover representative to India to check out Sonny's operation and determine the potential of his business plan.

Back in Jaipur, Sonny's fiancée (Tina Desai) is busily preparing for their upcoming wedding party. But the ambitious groom-to-be is too busy sniffing around for Strathairn's spy to focus on the festivities. And when Richard Gere shows up with a thick mane of silver-fox hair and a suitcase full of linen shirts, Sonny knows he's the one and bends over backward to make sure his stay is perfect, even going so far as to set him up with his mother (Lillete Dubey). Meanwhile, another new arrival (Tamsin Greig), whom Sonny ignores, may be the real inspector. Episodes of *Three's Company* have been built on sturdier premises.

Of course, none of that is why anyone is going to see *The Second Best Exotic Marigold Hotel* (I pity the poor multiplex employee who has to squeeze all those words on a marquee). What we're interested in is the hotel's roll call of quirky permanent guests: Smith's Muriel, Dench's Evelyn, Bill Nighy's Douglas, and the rest of the golden girls and gents who are on the shady side of 70. We want to lose ourselves in their soapy high jinks again and see how their exotic retirement is treating them. For the most part, the answer is "very well." They're busier and bawdier than ever, not to mention as hungry for love as a *Bachelor* contestant. Who says the whippersnappers have all the fun? **B–**

THE SECOND BEST EXOTIC MARIGOLD HOTEL: LAURIE SPARHAM; *THE DUFF*: EVERETT COLLECTION



Lillete Dubey and Richard Gere in *The Second Best Exotic Marigold Hotel*

Checking In With Richard Gere

The actor, 65, plays up his heartthrob status as the suave Guy Chambers in *The Second Best Exotic Marigold Hotel*. Here, the former *American Gigolo* (and now real-life bed-and-breakfast proprietor) reveals the secrets to raising pensioner heart rates and running a great hotel. —NINA TERRERO

There's a scene where you walk into the hotel dining room and all the women swoon.

That can't be bad for the ego.

I didn't even think about it until we shot it and there were all these women. [*Laughs*] Those actresses are delicious, all of them. It was great fun.

In the movie you're part of an elaborate Bollywood-style number. We've seen your moves in *Chicago* and *Shall We Dance?*, too. Do those routines come easily to you?

I had a really bad flu [before filming], and they took me right off the plane into dance rehearsals. There was no air-conditioning, and it was really hot and I was really sick—and I was really having fun. I'm used to [choreography], but I have to say, some of the actresses weren't as accustomed to that kind of thing. One-two-three-swish; one-two-three-kick! It wasn't really in their vocabulary.

You own a B&B—the Bedford Post Inn in Westchester County, New York—and you stay in hotels a lot when you're on location. What's the secret to a perfect hotel experience?

I talked to Harry Cipriani once. Every time I was in Harry's Bar in Venice, we had a great time. And so I asked Harry, "Why is it I just have a great time here?" He said, "It's very simple. Anytime someone asks for something, the answer is yes." That's how you have a great place, whether it's a hotel, a restaurant, or your own house. The answer is always yes.

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes



	EW	IMDb, METACRITIC, ROTTEN TOMATOES			AVG.
WILD TALES	B	83	75	91	83
THE HUNTING GROUND	A	70	77	92	80
KINGSMAN: THE SECRET SERVICE	B	83	59	73	72
MAPS TO THE STARS	D	64	65	65	65
THE DUFF ↗	B–	72	56	63	64
FOCUS	B	71	56	58	62
EVERLY	C	50	35	36	40
FIFTY SHADES OF GREY	B–	42	46	24	37
THE LAZARUS EFFECT	C–	59	33	16	36
HOT TUB TIME MACHINE 2	D	52	29	15	32



HOW TO BUILD A COOLER ROBOT

Director Neill Blomkamp (*District 9*) details how he created the multidimensional machine star of **Chappie** (R, 1 hr., 52 mins.). —CHRIS LEE

THE ACTION DRAMEDY *Chappie* is a Pinocchio-esque coming-of-age story about a boy searching for acceptance in a hostile world. He's a self-identified "black sheep" who thinks and feels—but also happens to be a bulletproof police robot. Co-written and directed by South African filmmaker Neill Blomkamp of *District 9* fame, the movie showcases a motion-capture performance by Sharlto Copley (*Elysium*) as the artificial-intelligence-enhanced hero who gets kidnapped by gangsters and reluctantly groomed for a life of crime. But it was an intercontinental collaboration between the Canadian visual-effects house Image Engine and New Zealand's Oscar-winning Weta Workshop that coaxed maximum humanity—and, ergo, audience identification—out of Blomkamp's titanium topliner. "You're framing close-ups on his face and treating him like he's Robert De Niro," says Blomkamp. "He basically is the lead actor of the movie." Here's how they did it.

To help make Chappie look and feel real, the filmmakers designed him as if he came off an assembly line, with mass-produced parts. "A robotic police officer is a ridiculous concept," Blomkamp says. "If you accept that the root concept is ridiculous, then it's interesting to try to make that hyperreal. The mundaneness is more appealing than the spectacle."



Every robo-hero needs a human nemesis. Hugh Jackman plays an ex-soldier with an itchy trigger finger (and a glorious mullet) out to terminate Chappie. "I like messing with the line between reality and fiction, so I felt he should be Australian," Blomkamp says. "A specific kind of Australian—a 'daggy'—which is where the mullet came from."

MEET CHAPPIE

Are my gears showing?



TURNING JAPANESE
A robotic riot cop suddenly capable of painting and poetry, Chappie expresses emotion two ways: through winglike ears that rise and fall with his feelings, and metal bars on his eyebrows and chin. "A lot of Japanese-animation robots have those ears," says Blomkamp. "It feels like a piece of Western robotics with a slight Japanese twist."

LIGHTING THE WAY
Except for a sequence when Chappie gets angry, the windows to his soul remain an impassive bank of light-emitting diodes. "You could do anything with a panel of LEDs, so I never wanted to cheat," the director says. "The less expressive his face is, the more emotional it could become. The audience will project what they're feeling onto the creature."

GETTING KNEECAPPED
With most movie CGI bots—think Transformers or Terminators—fantasy trumps functionality. Not so with Chappie. Blomkamp spent six months working with F/X techs to create 3-D models that could "mimic human mobility and look extremely realistic." The director's marching orders: "Lock the aesthetics in, then let real engineering—function—take over form." Exhibit A: the robot's double-jointed knees.



Jennifer Lawrence and Bradley Cooper

Serena

STARRING *Bradley Cooper, Jennifer Lawrence, Rhys Ifans, Toby Jones*
DIRECTED BY *Susanne Bier*
RATED R, 1 HR., 49 MINS.
By Leah Greenblatt

AH, WELL. ALL THE best actors eventually get their *Ishtar*, right? Even as Bradley Cooper and Jennifer Lawrence spent the past two years basking in the warm glow of box office glory and gold statuettes, their lumpy little celluloid love child *Serena* lurked in studio purgatory, waiting to bring shame upon the house of *Silver Linings*. Despite the gleeful schadenfreude of early press reports, the movie itself—a Depression-era romance set in a North Carolina lumber camp—isn't unwatchable; it's just not very good. Danish director Susanne Bier (2011's Oscar-winning *In a Better World*) aims for classic Hollywood melodrama but ends up with the wrong kind of vintage: The characters are stock, the dialogue is dusty, and every plot point comes clomping around the bend. (It's based on Ron Rash's best-seller, though it feels more like an awkward stew of Nicholas Sparks and Cormac McCarthy.) Cooper, as timber baron George Pemberton, seems oddly modern in a period piece, as if he wandered in accidentally from a Venice Beach beer run; and Lawrence, as the titular tragic beauty, starts out as "a pistol" (George's words) but quickly gets railroaded into mugging like a telenovela Lady Macbeth. Compared with the grim violence in the script, *Serena*'s death-by-VOD should be pretty painless. **C**

JACKMAN: STEPHANIE BLOMKAMP; CHAPPIE: FRANK OCKENFELS III; *SERENA*: LARRY D. HORRICKS



Jim Sturgess and Sam Worthington in *Kidnapping Mr. Heineken*

Also Playing

'71

R, 1 HR., 39 MINS.

Jack O'Connell, the bulldogged star of *Unbroken*, is mesmerizing as British soldier Private Gary Hook, who's left behind by his squad when a riot breaks out in strife-torn 1971 Belfast. The shark-infested waters of the actor's previous film were less threatening than what O'Connell's character faces here—at least that guy knew which side the sharks were on. Over the course of one impossibly dramatic night on the street, Hook survives explosions, gunshots, knife wounds, and betrayals by dirty cops on both sides of the Troubles. The script by playwright Gregory Burke attempts to punch up the plot more than is needed, but first-time director Yann Demange matches Spielberg's or Hitchcock's knack for heightening the you-are-right-there tension. It's only March, but this could be 2015's most invigorating directorial debut. **B+** *—Joe McGovern* L

Kidnapping Mr. Heineken

R, 1 HR., 35 MINS.

Based on a true story, Daniel Alfredson's caper about the sensational 1983 kidnapping of Dutch beer baron Alfred Heineken (Anthony Hopkins) by a group of cash-strapped pals is a thriller that could have used more thrills. Jim Sturgess and Sam Worthington are both solid as the ransom-seeking ringleaders planning themselves into a corner. And in just a few scenes, Hopkins conjures up some sorely needed fizz. But the low-key vibe of the film doesn't match the high-stakes audacity of the crime. **B–** *—Chris Nashawaty* L V

The Mafia Kills Only in Summer

NR, 1 HR., 29 MINS.

Actor-director Pierfrancesco Diliberto's Italian import is an uneasy blend of coming-of-age comedy and political satire set in Sicily during a bloody wave of Mafia assassinations in the '70s. The sun-kissed story follows a clumsy Casanova pining for a classmate as he tries to navigate the unspoken code of silence surrounding the local Cosa Nostra. Despite some real moments of sweetness, it ends up feeling a bit slight. **C+** *—Chris Nashawaty* L

Merchants of Doubt

PG-13, 1 HR., 33 MINS.

The new documentary from director Robert Kenner (*Food, Inc.*) is the scrappier, angrier second coming of *An Inconvenient Truth*. An examination of the lobbyists and the pseudo-experts who corporations keep on their payrolls, *Merchants of Doubt* pulls back the curtain on why the radical changes everyone expected after the Al Gore film never materialized. Kenner's thesis is that the school of spin used by oil companies today dates back to the PR playbook created by Big Tobacco, which used misinformation to stall progress. Since the kind of lobbying that *Merchants of Doubt* targets is so ubiquitous, there are times when it feels as if the film's selected anecdotes are only scratching the surface of a greater evil, but what does make it to screen is intelligent, vital, and enraging. **A–** *—Kevin P. Sullivan* L

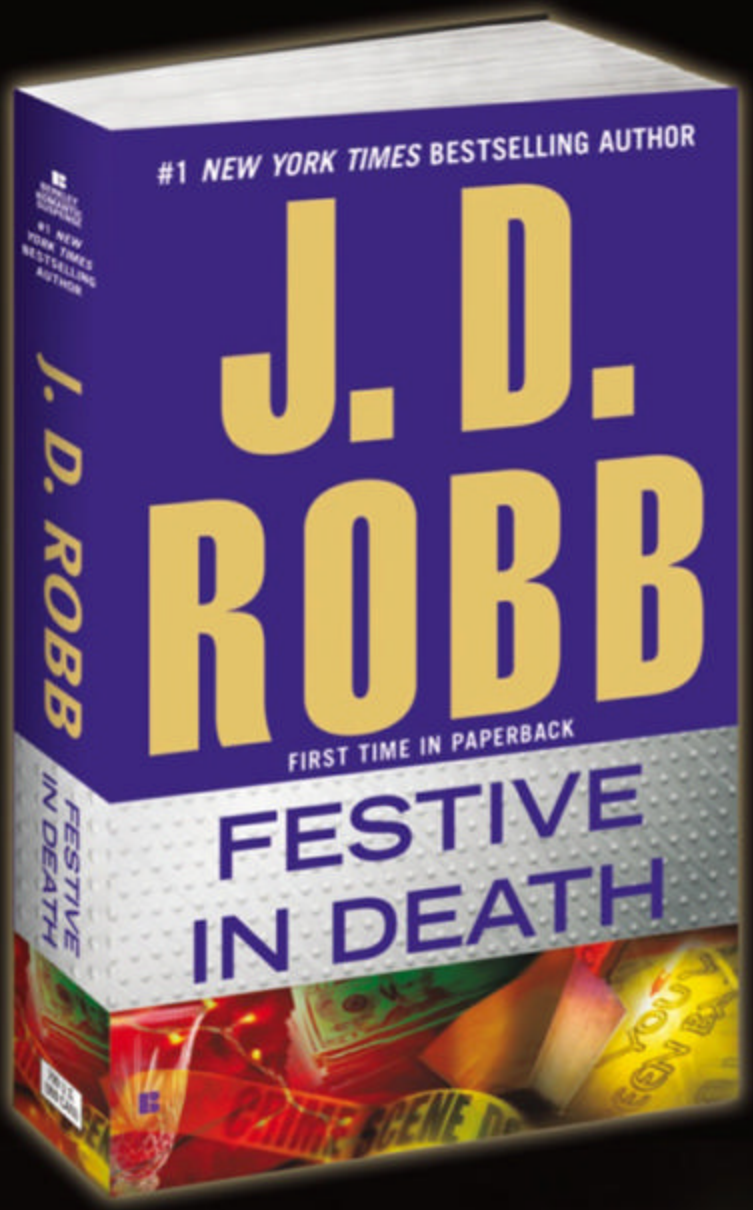


Jack O'Connell in *'71*

MORE ON EW.COM *Chappie* and *Unfinished Business* (in theaters March 6) did not screen by our deadline, but you can find our reviews on EW.com

"J.D. Robb's In Death novels are can't-miss pleasures."*

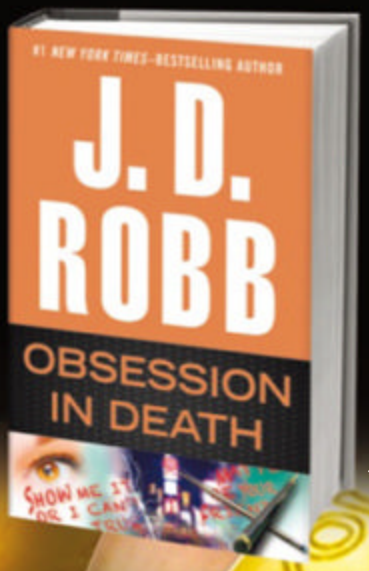
FESTIVE IN DEATH



As New Year's Eve 2061 approaches, Lieutenant Eve Dallas is resolved to stop a cold-blooded killer...

"These books are first-rate suspense thrillers with wit, character, and heart."
—JANET EVANOVICH

"Gut-searing emotional drama and in-your-face characters."
—DAVID BALDACCI



Don't miss *Obsession in Death*—available now in hardcover.

*HARLAN COBEN

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Television



Lili Taylor and Felicity Huffman; (below) Johnny Ortiz

American Crime

Thursdays, 10 p.m.
ABC
By Melissa Maerz



YOU DON'T GIVE a TV show an epic title like *American Crime* unless you truly believe that it has the potential to be a Great American Crime Drama. That's exactly what this new series from Oscar winner John Ridley (*12 Years a Slave*) aspires to be. Following the aftermath of a home invasion that leaves war veteran Matt Skokie murdered and his wife, Gwen (Kira Pozehl), assaulted, it's a hugely ambitious exploration of the way race and class shape people in Modesto, Calif.—and, by extension, the rest of the country. The perspective shifts between the white victims' families (Matt's parents are played by Felicity Huffman and Timothy Hutton) and the four suspects brought into custody, allowing *American Crime* to focus on characters whose worldviews aren't often shown on network television.

TAYLOR AND HUFFMAN: FELICIA GRAHAM/ABC; ORTIZ: VAN REDIN/ABC

There's Tony (Johnny Ortiz), a naive Mexican-American teenager raised by a strict single dad (Benito Martinez); Hector (Richard Cabral), a Mexican immigrant who's wanted for murder; Aubry (Caitlin Gerard), a white meth-head who grew up in foster care; and her addict boyfriend, Carter (Elvis Nolasco), whose Muslim sister (Regina King) insists that he represents "every black man who cannot get justice." Well acted, beautifully shot, and thoughtfully written to emphasize the ripple effect of individuals' actions upon society, it's ABC's answer to the macro storytelling found in dramas like *The Wire* and Steven Soderbergh's *Traffic*. But unlike those dramas, it made me think far more often than it made me care about the people involved.

American Crime desperately needs a McNulty, a Wallace, or an Omar. It aims so broad that its characters sometimes feel less like human beings than straw men serving political debates. Tony's father blames his son's incarceration on illegals who give Mexicans a bad rep. Carter's sister tells other Muslims that white greed is ruining their community. Matt's mother argues that his murder should be tried as an antiwhite hate crime. The exceptions are Tony and his sister (Gleendilys Inoa), who feel like real teenagers, thanks to standout performances from actors young enough to remember what it's like to be too old to let Daddy take care of you but too young to care for yourself.

When *American Crime* makes room for that kind of nuance, it's powerful. A scene where Matt's mother panics after getting a bad haircut tells you more about her than any hate-crime screed. Subtle moments like that give me hope that once *American Crime* has set up its world, it won't need to state its themes so overtly. It's not a Great American Crime Drama yet. But it's a good one. **B+**



Elvis Nolasco and Caitlin Gerard

DIGGING IN TO *DIG*

How do you build an international murder mystery about a 2,000-year-old conspiracy? Call Gideon Raff (*Homeland*, *Tyrant*), whose sprawling new series *Dig* (Thursdays at 10 p.m. on USA) tells three intertwining stories that all converge in Jerusalem. Here's how Raff (and co-creator Tim Kring) built the show's many layers. —MARC SNETIKER

GEOGRAPHY

The plan was to shoot entirely in Raff's **hometown of Jerusalem**, which he calls "the biggest character" in the show. "In *Homeland* we played Israel as different places. With *Dig* I wanted to play Israel as Israel and show more than you see on the news." Production shot there for three months until the Israel-Gaza conflict broke out in 2014, and filming moved to Croatia and New Mexico.

RELIGION

"We knew a lot of it was **going to be about faith**," says Raff. *Dig* follows a faithless FBI agent, a cult leader, and a Hasidic Jew—all of whom are either questioning their beliefs or killing for them. "You open the paper and see our liberties at risk because of religious fanaticism," says Raff. "It's the world we live in; it might be controversial, but it's very dangerous to ignore it."

ARCHAEOLOGY

The series' inciting incident is the death of an archaeologist, and production employed a handful of **archaeology professors from Israeli universities** to consult as *Dig* shot in actual excavated tunnels beneath Jerusalem, some of which had been sealed for 3,000 years. "The last people who were down there were burnt by the Romans, and some of the walls were still black with charcoal," Raff explains.

MYSTERY

While it may sound like it belongs in a history class, *Dig*'s central murder mystery (about a dead girl who looks like star Jason Isaacs' daughter) makes it a departure from *Homeland* and *Tyrant*. "Unlike my previous shows, this has scope and scale going back 2,000 years," he says. "**It's a conspiracy** in the vein of *Indiana Jones* and those '70s espionage thrillers."



AMERICAN CRIME: VAN REDIN/ABC; *DIG*: RONEN AKERMAN/USA NETWORK



POSTCARD FROM THE SET

An Oscar Winner, a Former Teen Star, and A Hip-Hop Artist Team Up to Solve Crimes

We go behind the scenes of *CSI: Cyber* (Wednesdays at 10 p.m. on CBS) and deep into the Web with stars **Patricia Arquette**, **James Van Der Beek**, and **Shad Moss**. —DARREN FRANICH

IT'S A FRIDAY AFTERNOON in January, and the stars of *CSI: Cyber* are tweeting. Patricia Arquette tweets: She was so honored to give a lifetime-achievement award to her *Boyhood* director Richard Linklater at last night's Casting Society of America awards. James Van Der Beek tweets: He links to the Kickstarter page for a crowdfunded documentary about Alzheimer's research. Shad Moss (formerly Lil' Bow Wow) tweets: He's launching a new vodka company; flavor options include citrus and blood orange.

This digital oversharing is a bit ironic, since *CSI: Cyber* is a procedural focused on the do's and (many) don'ts of our digital age. The trio are currently filming the finale of the 13-episode first season, which apparently features a recurring antagonist: When I arrive, they're shooting a scene that requires Arquette to stare thoughtfully into dead space and say "He's *back*." The same scene also requires Moss to type fervently on a computer and say "The language is an older version of C++!" which, you have to admit, is exactly what you were hoping for from a cop show about the Internet. I'm sitting on the show's main set, the office of the FBI's Cyber Crimes Division, which is one of those great only-on-TV offices where the walls are made of glass and every computer screen has an important-looking rotating-Earth graphic.



Charley Koontz

Cyber could have been just another guaranteed-successful spin-off of a big-money procedural franchise. But the show hit the jackpot with its casting. In the past few months, Arquette has been relentlessly collecting accolades on the awards circuit. It's been a whirlwind for the actress. The evening of Jan. 11, Arquette won a Golden Globe. The morning of Jan. 12, she was on stage at the *CSI: Cyber* Television Critics Association panel. (Van Der Beek memorialized this moment with an Instagram selfie.)

ARQUETTE: MICHAEL YARISH/CBS; KOONTZ: CLIFF LIPSON/CBS







(Clockwise from far left) Patricia Arquette; Shad Moss and James Van Der Beek; on the set

MOSS AND VAN DER BEEK: MICHAEL YARISH/CBS; CHAIRS: MONTY BRINTON/CBS

"When it rains, it pours" is the understatement Arquette uses to describe this moment she's having. "I've been doing a bunch of press for [*Cyber*], shooting this, press for [*Boyhood*]," she says. In one week from my visit, she'll be done with *Cyber*'s first season. In one month, she'll be holding her first Oscar on stage and making a passionate speech about women's equality. "It's all gonna be over at the same time," she laughs. "So I'm gonna have a lot of time all of a sudden."

Shad Moss, who plays a former black-hat hacker named Brody Nelson, tells me about watching the Golden Globes when Arquette won the prize. "I took my phone as she was up there doing her acceptance speech, turned it around, and was in the video, like, 'Patricia, you f---ing killed it!' I sent it to her, and she said, 'Bow, you are the craziest.'"

There is something at once confounding and exhilarating about that story: the former preteen protégé of Snoop Dogg sending an exuberant video to the woman who spent the '90s acting for Burton and Lynch and Scorsese. "She's so real," says Moss. "I don't think a lot of people know this. Patricia is real. There's no other way to put it." In context, this sounds like the coolest thing anyone has ever said about Patricia Arquette.

You could argue that this cross-generational dissonance is a central aspect of *Cyber*, a show that nobody will call a spin-off in my presence. "It's a reboot," says Van Der Beek. "There's more emphasis on character than there's ever been in previous *CSI*s. And it's not just one city. The entire World Wide Web is our jurisdiction." Van Der Beek plays Elijah Mundo—"I kick down doors, I chase people, I jump over cars"—and today he's dressed in the CBS Procedural Man Uniform: dark gray Henley and jeans.

It is impossible to hang out on the *Cyber* set without giving in to the paranoia a little bit.

Arquette plays Mundo's boss, Avery Ryan, a "cyber psychologist" in the grand Grissom tradition of cerebral crime-scene investigators. "She's developed an acute sense of perception, and applies that to crime," says Arquette.

But if *Cyber* got lucky with Arquette's casting, it got even luckier with its timing. The show will hit screens in the wake of the Sony hack. Don't expect the show to rip plotlines straight from the headlines—unless there's a headline I missed about someone hacking a roller coaster—but grander implications of this show haven't escaped the actors. "I thank God that Twitter didn't exist when I was 21," says Van Der Beek. The former *Dawson's Creek* star is hardly a digital skeptic; this is the man who kick-started a whole new act with *Van Der Memes*, a Funny or Die video that simultaneously satirized and perfected '90s nostalgia for the social-media age. "I used to be super-private, and then I realized we don't live in that age anymore."

Arquette, for her part, uses social media "in a very rudimentary, grandmotherly way." Not so Moss, who tweets at least four times in the few hours I'm on the *Cyber* set. Like everyone under 30, he just lives online intuitively, shuttling between Instagram, Twitter, and Facebook. ("I'm not on Snapchat," he says, in a tone that suggests a wine connoisseur insisting he doesn't drink merlot.)

It is impossible to hang out on the *Cyber* set without giving in to the paranoia a little bit. Arquette explains to me that my email account should have dual verification; Van Der Beek tells me, "Everything, everybody is hackable." But it's also impossible to hang out on the *Cyber* set without just giving in to our digital reality. In between takes, I chat with Charley Koontz, who plays super-genius Daniel Krumitz. Koontz is best known for playing (don't-call-him-)Fat Neil on *Community*. With the maybe-exception of Moss, nobody looks more stoked to be making *Cyber* than Koontz.

And late in the afternoon, as I'm walking off the set, I receive a notification that Koontz has followed me on Twitter. I have more followers than he does—I point this out only because this will almost certainly not be the case in a few weeks, when I am still a journalist and he is the fourth lead on a show with "CSI" in the title. I follow him back. After all, we're both citizens of the cyberworld.

Musi





REVIEW

Madonna

After months of leaks and tumbles, the Material Girl's new album is finally here. But how hard does her Rebel Heart beat?

By Kyle Anderson & Adam Markovitz

KYLE ANDERSON It's been sort of a rough 21st century for Madonna. After the stellar premillennial one-two punch of *Ray of Light* and *Music*, it's felt like she has been following rather than innovating. *Rebel Heart* is stuffed with top-level talent—Diplo, Avicii, Kanye—but at the end of the day, they're not who we're here for. Adam, what are your expectations of a Madonna album in 2015?

ADAM MARKOVITZ Even for those of us who remember her imperial phase (c. 1985–2001), she's become a giant cultural question mark. Is Madonna a still-active pop star in a slow period? A nostalgia act who puts out new music? A living legend who won't go gently into that good four-nights-a-week Vegas residency? *Rebel* has an electro-rap track called "Bitch I'm Madonna"—but

MADONNA: MERT & MARCUS

I honestly don't know what that means anymore. And by the sound of *Rebel Heart*, which has some nice melodies and thoughtful lyrics buried under a lot of badass posturing, Madonna doesn't either. Her best albums always had a clear goal, whether it was dancing or shocking or chakra-ing. This time it feels like she just wants to prove she isn't finished yet.

ANDERSON You're not wrong. Both sonically and philosophically, the album is all over the place. The opener, lead single "Living for Love," has a big sexy disco underbelly and just enough Diplo glitch to give it some edge. Then there's the rocksteady dub "Unapologetic Bitch," the post-*Yeezus* robo-grind "Illuminati," the electro-campfire sing-along "Joan of Arc." All that style whiplash can be vertigo-inducing. And yet despite the idea overload, I like way more here than I expected to. I would have assumed that a Mike Tyson rant, a barely intelligible Chance the Rapper verse, and seemingly six different hooks would make "Iconic" my most skipped track. Yet I kind of admire its chaos. Same goes for "Holy Water": I should be completely over the idea of Madonna juxtaposing Christian imagery with frank sexuality, which she has been doing for three decades. Maybe it's the bass gurgles that remind me of classic Massive Attack or the reference to "Vogue," but she sells it for me. I can't stand "Body Shop," though—an extended car/sex metaphor that sounds as if she just discovered literary devices.

MARKOVITZ "S.E.X." is pretty awful: "Oh my God/Soaking wet/Back and forth/Until we break the bed" is amateur-hour erotica from somebody who once released an album literally called *Erotica*. But I do like the weird touches. She name-checks Bieber and the Pope on "Illuminati" and then implies that her body fluids are a sacrament on "Holy Water." "Body Shop" has the most natural vocals on the album; Madonna sounds like an actual human woman instead of Siri singing *Fifty Shades of Grey* on low batteries. The funny, creative, outrageous Madonna we've known is still in here somewhere. It just takes a lot of patience to find her.

ANDERSON I have faith that she'll reveal herself with repeated listens. (Weirdly, for an album mostly designed to move people in a club, it's actually a pretty fascinating headphone trip.) This may be damning it with faint praise, but this is Madonna's best outing since 2000's *Music*, and that earns *Rebel Heart* a solid **B**.

MARKOVITZ I love that she's as frustrating and ambitious as ever—still difficult, complicated, and hard to pin down. But that's how I'd describe this album, too. If *Like a Virgin* is her A game, and something rocky but rewarding like *Bedtime Stories* is B level, then this gets a **C+**.

BEST TRACKS: **"Living for Love"** • **"Ghosttown"**

BOWIE (TOP): RON GALELLA/WIREIMAGE.COM; BOWIE (BOTTOM): JUSTIN DE VILLENEUVE/GETTY IMAGES; BROOKS (TOP): EVAN AGOSTINI/AP IMAGES; EMINEM (TOP): FRANK MICELOTTA/GETTY IMAGES; EMINEM (BOTTOM): BARRY KING/WIREIMAGE.COM; BEYONCE (TOP): KEVIN WINTER/GETTY IMAGES; BEYONCE (BOTTOM): PETER LINDBERGH; CYRUS (TOP): PACIFICCOASTNEWS; CYRUS (BOTTOM): BOB D'AMICO/DISNEY CHANNEL; GLOVER (TOP): ASTRID STAWIARZ/GETTY IMAGES; GLOVER (BOTTOM): MICHAEL TULLBERG/GETTY IMAGES

DEATH TO ALTER EGOS!

When actor Donald Glover said last week that he was ready to drop his nom de rap, Childish Gambino, he became the latest to prove that musicians don't like sharing the spotlight—even with themselves. Take a stroll through the alter-ego graveyard below. —ISABELLA BIEDENHARN

DAVID BOWIE & ZIGGY STARDUST



Origin 1972's *The Rise and Fall of Ziggy Stardust and the Spiders From Mars*
Distinguishing traits Lightning-bolt eye, red mullet, unitards.
Cause of death The androgynous alien committed "Rock 'N' Roll Suicide," announcing his retirement at a '73 concert.



GARTH BROOKS & CHRIS GAINES



Origin 1999's *Garth Brooks in... The Life of Chris Gaines*
Distinguishing traits Leather pants, Trent Reznor's bangs, Howie Mandel's soul patch.
Cause of death After fans ridiculed his pop-rock turn, we think it's safe to assume Gaines died of embarrassment.



EMINEM & SLIM SHADY



Origin 1997's *Slim Shady EP*
Distinguishing traits Says what Eminem can't. Topics include murder, rape, gore.
Cause of death Em popped a cap in Slim on 2005's "When I'm Gone," but he's crept onto at least three albums since then. Sleep with the lights on, folks.



BEYONCÉ & SASHA FIERCE



Origin A *Vanity Fair* piece in 2005; '08's *I Am...Sasha Fierce*
Distinguishing traits The late Ms. Fierce was her "fun, more sensual, more aggressive, more outspoken" stage persona.
Cause of death Lethal Bey sting. "I killed her," the singer confessed to *Allure* in 2010.



MILEY CYRUS & HANNAH MONTANA



Origin Season 1 of Disney Channel's *Hannah Montana*
Distinguishing traits Blond wig, bedazzled microphones.
Cause of death Smothered by a twerking teddy bear? Miley broke the tragic Montana news while hosting *SNL* in 2013: "She was murdered."



DONALD GLOVER & CHILDISH GAMBINO



Origin A series of mixtapes reaching back to 2008
Distinguishing traits Adele samples, Hawaiian shirts, puns.
Cause of death Glover was an early YouTube star, and he loves the Internet, so he'll probably trap Gambino in a computer à la *Ghostwriter*.



DEEP DIVE

Björk

ICELAND'S GREATEST EXPORT HAS A NEW ALBUM, A TOUR, AND A CAREER RETROSPECTIVE AT THE MUSEUM OF MODERN ART THIS MONTH. STEP INSIDE HER BJONKERS WORLD. **By Kyle Anderson**

A STAR IS BJÖRN



THE MOST SINGULAR TALENTS tend to be mononymous, and Björk is no exception. Born Björk Gudmundsdottir in Reykjavik in 1965, she has spent nearly four decades carving her own surreal path via some of the most unique sonic and visual experiments the pop world has ever welcomed. After releasing her first album when she was all of 11, she moved on to post-punk combo the Sugarcubes, who scored an international hit with "Birthday" in 1988. By the time that band dissolved, she had already turned toward the solo career that would define her, beginning with 1993's trip-hoppy breakout *Debut* up through her latest, the lush, wounded *Vulnicura*. Unpredictability is Björk's most reliable trait: Whether she's creating an entire album from mouth sounds, swanning into the Oscars, or kooking up the 2004 Olympics opening ceremony, she is always unforgettably herself.

THE ESSENTIAL ALBUMS



Debut **/ 1993 /**
Her post-Sugarcubes bow signaled the arrival of a fully formed artist, with standouts including electro marvels "Human Behaviour" and "Big Time Sensuality."



Post **/ 1995 /**
On her sophomore effort she explores the world beyond club walls, claiming both industrial rock ("Army of Me") and show tunes ("It's Oh So Quiet") as her own.



Homogenic **/ 1997 /**
By bringing her classical training into play, she successfully marries orchestral beauty and futuristic beat science; see sonic beauties "Hunter" and "Bachelorette."



Selmasongs **/ 2000 /**
The score to her film *Dancer in the Dark* captures the fragile but undaunted spirit of Björk's (spoiler alert!) doomed onscreen character with visceral power.



Vespertine **/ 2001 /**
Pulling back from the grander gestures of her previous albums, *Vespertine* is the sound of Björk exploring more intimate, subtle aural cocoons.



Medúlla **/ 2004 /**
Woven almost entirely from a dazzling quilt of manipulated human vocals, *Medúlla* makes pure organic noise sound gorgeously alien.



Volta **/ 2007 /**
Armed with African drums, Timbaland production, and one of the wackier album covers in even her own history, *Volta* is Björk at her loosest and most playful.



Biophilia **/ 2011 /**
Despite its avant-garde presentation—it arrived as a series of apps—tracks such as the cooing, tinkling "Virus" retain the warmth of real human connection.



Vulnicura **/ 2015 /**
Crafted in response to her breakup with her longtime partner, the artist Matthew Barney, *Vulnicura* delivers a heartbreakingly vulnerable eulogy for a love affair.

SMALL-SCREEN MARVELS

Björk's fantastical sounds met their match in her perennially out-there music videos



HUMAN BEHAVIOUR
(1993)
In the first of many collaborations with filmmaker Michel Gondry, Björk plays a brunet Goldilocks who ends up in the belly of a giant teddy bear.



BIG TIME SENSUALITY
(1993)
She got her first taste of heavy MTV rotation with this joyful black-and-white cruise through Manhattan on the back of a flatbed truck.



ARMY OF ME
(1995)
Gondry strikes again, this time with a surreal dream that finds her operating an anthropomorphic truck and fighting a gorilla dentist.



IT'S OH SO QUIET
(1995)
A brilliant Technicolor homage to Jacques Demy's 1964 musical, *The Umbrellas of Cherbourg*, helmed by then-newbie director Spike Jonze.



I MISS YOU
(1997)
Ren & Stimpy creator John Kricfalusi's kinky, violent cartoon puts an animated Björk in a world of pink bubble baths and bizarro creatures.



In the fall of 1992, the Sugarcubes opened nearly a dozen dates on ***U2****'s massive Zoo TV stadium tour. Also on the bill for that leg? Public Enemy.*

DANCER IN THE DARK

Though her acting résumé is brief, Björk made a lasting impression as ill-fated factory worker Selma in Lars von Trier's bleak 2000 musical, for which she also provided the soundtrack. Despite a Best Actress prize at Cannes, she swore off film forever after accusing the notoriously prickly von Trier of being a "soul robber."



BY THE NUMBERS

1 Rumored number of cardigans (her own) that she ate while filming *Dancer in the Dark*, due to stress



THREE
Actresses who portrayed her on *Saturday Night Live* (**Molly Shannon**, **Winona Ryder**, and **Kristen Wiig**)

$9,700
AMOUNT HER INFAMOUS SWAN DRESS SOLD FOR AT AN **OXFAM CHARITY AUCTION** IN 2005

13
Age at which she formed her first band, all-girl punk group Spit and Snot



TEN THOUSAND
Square feet unfurled from her map-of-the-world dress train at the 2004 Olympics opening ceremony in Athens



MONTHS PREGNANT WHEN SHE PERFORMED ON ICELANDIC TV IN A **CROP TOP AT AGE 20**

STYLE

Six outfits wackier than the swan dress? We didn't have to look far.

Cannes (2000)
Pretty in pink meets 3-D geometry lesson.



London (2003)
Kabuki feather face dazzle. No big deal.



Denmark (2003)
It's a bird! It's a Björk! It's a both.



New Zealand (2008)
Professor Roy G. Biv will see you now.



London (2008)
Mylar disco down below, balls-out on top.



Tennessee (2013)
A rare sighting of the sexually aroused Icelandic sea urchin.





BACHELORETTE (1997)
One of her most ambitious outings, this dark fairy tale features a book that writes itself and an escalating series of meta-riffs on fame.



ALL IS FULL OF LOVE (1999)
Robot porn! A hypnotic, high-tech clip in which a meticulously constructed cyborg version of Björk copulates with a fellow bot.



PAGAN POETRY (2001)
A clip censored by MTV thanks to graphic shots of Björk piercing her own nipples (though half the dirty bits are buried in lava-lamp swirls).



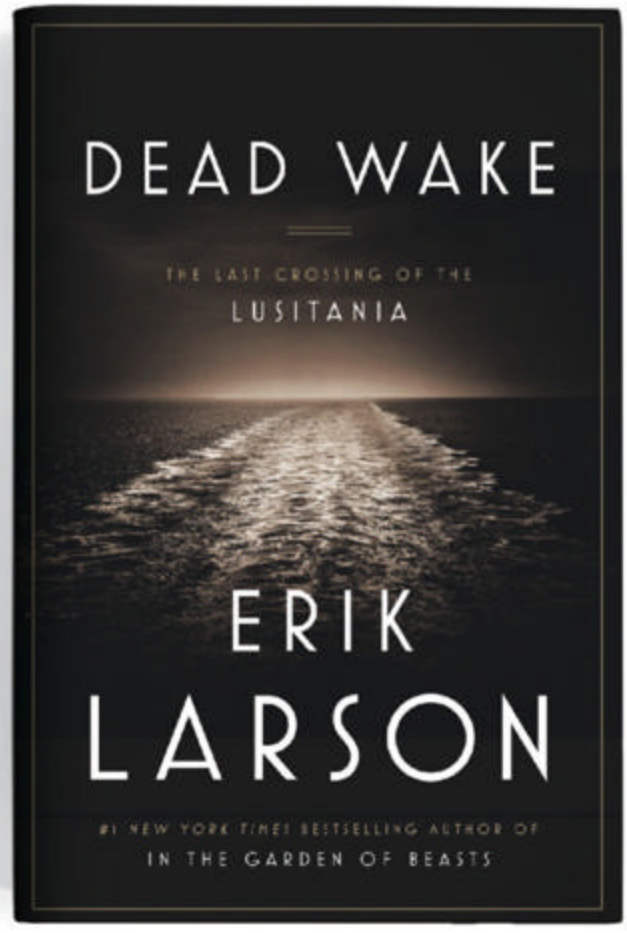
TRIUMPH OF A HEART (2005)
Björk leaves her house-cat husband, parties at the pub with her friends, and unwittingly gives birth to the "I Should Buy a..." meme.



MOON (2011)
Donning a casual-Friday look—fiery fright wig, orange-crystal accessory, belly-mounted harp—she celebrates Earth's greatest celestial satellite.

U2, BJORK AT THE OLYMPICS: MICK HUTSON/REDFERNS/GETTY IMAGES (2); *DANCER IN THE DARK*: EVERETT COLLECTION; CANNES, LONDON (2003): DAVE HOGAN/GETTY IMAGES (2); DENMARK: BERND MULLER/REDFERNS/GETTY IMAGES; NEW ZEALAND: HANNAH PETERS/GETTY IMAGES; LONDON (2008): OLIVIA HEMINGWAY/REDFERNS/GETTY IMAGES; TENNESSEE: JEFF KRAVITZ/FILMMAGIC.COM

Books



Dead Wake

Erik Larson

HISTORY

By Jeff Labrecque

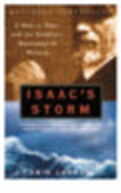
REMEMBER THE *LUSITANIA*!" Not many do, though they may dimly recall a high school history lesson about how the British luxury liner's 1915 demise at the hands of a German submarine helped pull the United States into World War I. Nearly 1,200 people perished after a torpedo ripped into the ship's hull, sending it to the seafloor in just 18 chaotic minutes. Erik Larson—a longtime master of historical nonfiction—has culled through reams of documents to find the spellbinding backstory, the convergence of myriad forces that led the Atlantic's most graceful ship directly into the crosshairs of a U-boat just miles off the coast of Ireland.

The final voyage of the *Lusitania* was dramatic before it even left New York, since the German embassy had taken out an ad in the Gotham papers warning Americans against sailing into a war zone under the British flag. Hence, the world was watching as "*Lucy*" defied the ominous threat. Larson digs into the biographies of the elite passengers, drops in on President Wilson—trying to keep America out of the war while harboring his own romantic heartbreak—and eavesdrops on Room 40. That would be the top secret British intelligence unit that cracked the German codes and spent the war weighing the costs and benefits of acting on gleaned intelligence, à la *The Imitation Game*.

But the star, if not the hero, of *Dead Wake* is Walther Schwieger, the ruthless sub captain who pulled the trigger. Larson's rich descriptions of life piloting a fragile, slow-moving coffin that was completely blind when submerged are both terrifying and enthralling. As the two vessels stumble upon each other, the story almost takes on the narrative pulse of *Jaws*—the sinking was impossible and inevitable at the same time. At no point do you root for the shark, but Larson's incredible detail pulls you under and never lets you go. **A–**

4 OTHER AMAZING LARSON BOOKS YOU SHOULD READ (IF YOU HAVEN'T ALREADY)

ISAAC'S STORM (1999)
Larson ratchets up nail-biting suspense in this tale of the massive hurricane that obliterated Galveston, Tex., in 1900.



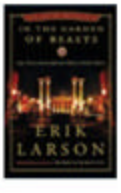
THE DEVIL IN THE WHITE CITY (2003)
History at its most thrilling: the 1893 Chicago world's fair and the serial killer who lurked there.



THUNDERSTRUCK (2006)
The lives of a radio pioneer and one of England's most famous criminals intertwine in London in the early 20th century.



IN THE GARDEN OF BEASTS (2011)
The author illustrates the rise of Hitler's regime through an American family in Berlin.





Andrew Smith Is the Kurt Vonnegut of YA

The author's novels—which brim with stuff like giant insects, freak accidents, steamships, and horses falling from the sky—are the freshest, richest, and weirdest books to hit the YA world in years. —ANTHONY BREZNICAN

BEYOND THE MOUNTAINS northwest of Los Angeles, nestled in a crook of the San Andreas Fault, you'll find Elizabeth Lake, ringed by trees rendered into black pencil sketches by a recent wildfire. In the 1700s Spanish missionaries called this place La Laguna de Diablo because locals feared a demon lived within its rumbling waters.

Today it is the natural habitat of another strange creature: novelist Andrew Smith, the mild-mannered high school teacher–turned–wild man of YA literature. His 2014 novel *Grasshopper Jungle*, about a teenage boy grappling with bisexuality in the midst of a gigantic praying-mantis invasion, just won the Printz Award, and his fusion of outrageous and emotional storytelling in books such as *Winger*, *100 Sideways Miles*, *The Marbury Lens*, and *Passenger* is as broad and difficult to define as his readers: young, old, gay, straight, male, female, lovers of fantasy, and fans of realism. In Smith's books, there's room for all.

His new novel, *The Alex Crow*, is his ninth. It's a vibrant, meandering tale about (1) a 15-year-old war refugee, (2) a bioengineering program to "de-extinct" lost animals, (3) a revenge-seeking bomber known as the "melting man," and (4) the passengers aboard a steamship trapped in arctic ice in 1879. Like a constellation of distant stars, Smith aligns your perspective to show how these disparate stories make one shape.



"I've always given a hell of a time to people who are trying to figure out what my brand is, going from one thing to the next, because I don't like doing the same thing twice," says Smith, sitting in his living room during a day off from teaching. It's a funny philosophy for a man so prone to habit. For 17 years, he's lived at this Elizabeth Lake home with his wife and two children. He's been teaching for 23 years, and wakes every morning at three to write in a loft office crammed with knickknacks, totems, and stalagmite towers of books.

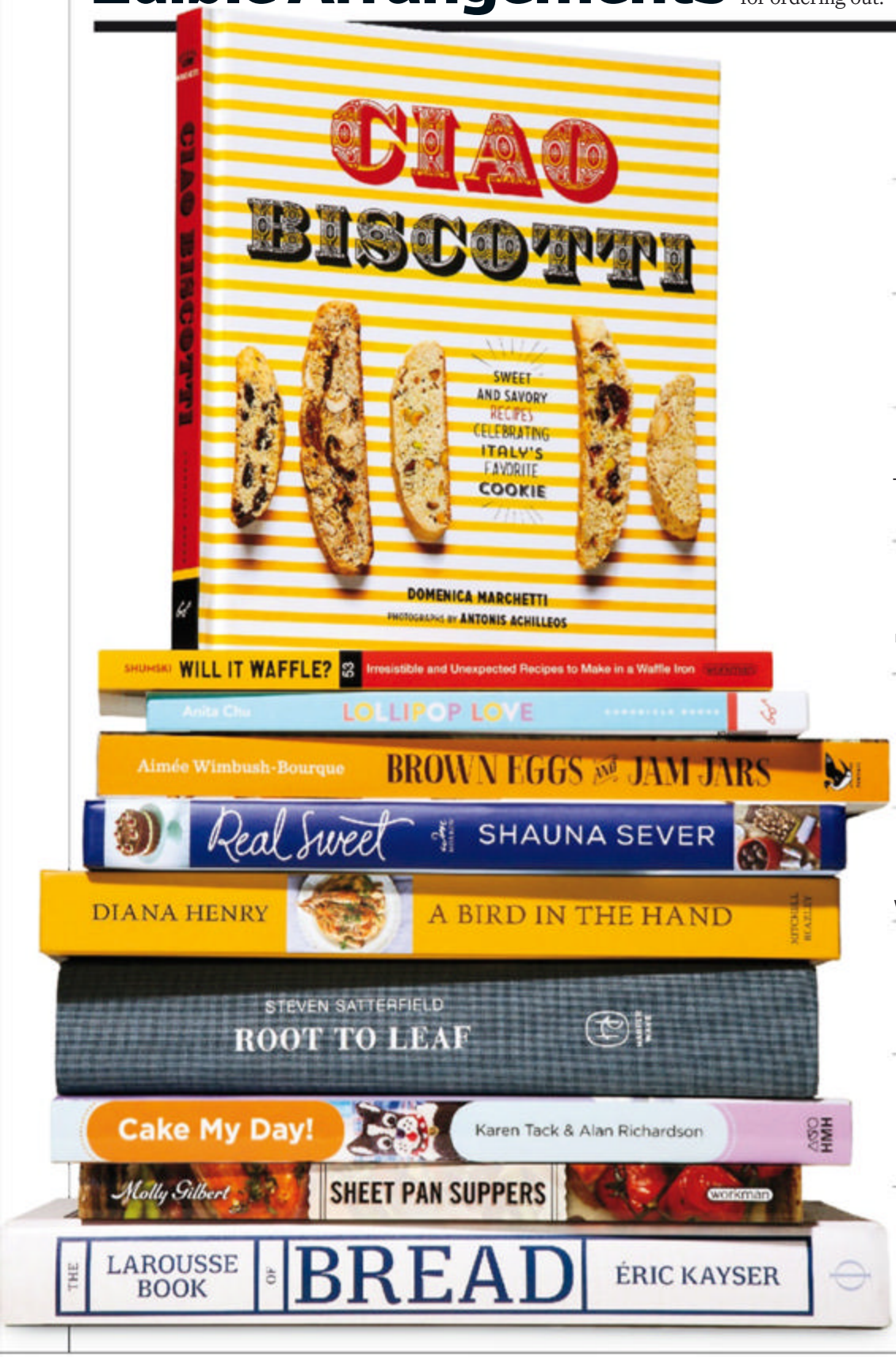
After writing for several hours, he goes for a run, then drives 30 miles through a national forest to Canyon High School in Santa Clarita, which is where he creatively refuels. "I love working with kids," Smith says. "They give me so much in terms of their stories, and how they build relationships, how they see themselves fitting into the world, and how the world is kind of unjust to them so often." A recent class full of immigrant students inspired the brave, tragic, and perplexed hero of *The Alex Crow*.

Smith has been stung by criticism that his books are too grim for young readers, particularly a 2011 *Wall Street Journal* column that made him consider quitting. But the flood of affection from readers who find joy and even familiarity in his dark absurdity kept him going. "I thought, Take a look around you right now at America," he says. "We were in the depths of this terrible recession. People were losing their jobs. I knew kids whose families were being evicted. I knew kids who had fathers or brothers fighting over in Iraq or Afghanistan. What could possible be darker than this?" In the world according to Smith, there are much scarier things than demons in lakes, giant bugs, and reincarnated crows.

SMITH: TAGGART LEE

Edible Arrangements

These new cookbooks can guide you in the kitchen or serve as coffee-table inspiration for ordering out. —ISABELLA BIEDENHARN



Ciao Biscotti
Domenica Marchetti
With Marchetti's help, these delectably dunkable twice-baked Italian cookies can accompany every coffee mug.

Will It Waffle?
Daniel Shumski
Gnocchi, crab cakes, kale, shrimp wontons—will they waffle? YES!

Lollipop Love
Anita Chu
Bring Willy Wonka's wonderland to life with your own whimsical lollipops.

Brown Eggs and Jam Jars
Aimée Wimbush-Bourque
The author intersperses family vignettes amid beautifully photographed dishes.

Real Sweet
Shauna Sever
Sever's guilt-free sweets contain natural sugars (agave nectar, maple syrup, honey), so health isn't the enemy of taste.

A Bird in the Hand
Diana Henry
In the hands of an unskilled chef, chicken can be boring. But if chicken is a slab of marble, Henry is Michelangelo.

Root to Leaf
Steven Satterfield
Satterfield's hefty book emphasizes seasonal produce with a distinctly Southern flair.

Cake My Day!
Karen Tack & Alan Richardson
These adorable cakes will render your Pinterest account totally useless.

Sheet Pan Suppers
Molly Gilbert
For those with a lack of supplies (or just a tiny kitchen), each of these dishes fits on a sheet pan.

The Larousse Book of Bread
Éric Kayser
With Kayser's step-by-step photos as your guide, dreams of living in a French bakery can feel like reality.

Photograph by MICHAEL CHINI

VIVA BERTOLLI

BERTOLLI

BRING TUSCANY TO YOUR TABLE



150 ANNIVERSARIO

VIVA Bertolli Alfredo Sauces.
Winner of the ChefsBest® Taste Award for 2015.
Made with fresh cream and aged Parmesan, our Alfredos are enough to make any recipe outstanding. Create tempting dishes with each of our delicious sauces.
For inspiration and recipes, like us on Facebook or visit VivaBertolli.com

The ChefsBest® Award for Best Taste is awarded to the brand rated highest overall among leading brands by independent professional chefs.

Serving suggestion © 2015 R&B Foods



Music to Read By

Want to take your reading to the next level? Add a soundtrack. We've mapped out the essential playlist for Sylvia Plath's 1963 depression chronicle *The Bell Jar*. Let the music play! —ISABELLA BIEDENHARN



Courtney Love sings of insecurity while Esther starts to doubt herself as a writer and as a potential girlfriend.

Alt-J's lyrics drift into nonsense as Esther's abilities to read and write melt away, and her novel lies unfinished.

White's screeching, guitar-heavy U2 cover gives a static edge to Esther's summer electro-shock treatments.

1. "Doll Parts" Hole
2. "I Never Will Marry" Joan Baez
3. "Numbers" FKA twigs
4. "Fitzpleasure" alt-J
5. "Creep" Radiohead
6. "Only" Nine Inch Nails
7. "Alone" Carly Simon
8. "Love Is Blindness" Jack White
9. "9 Crimes" Damien Rice
10. "Cough Syrup" Young the Giant
11. "Asleep" The Smiths
12. "Oblivion" Bastille
13. "Bullet Proof... I Wish I Was" S. Carey
14. "Youth" Daughter
15. "Mad World" Gary Jules and Michael Andrews

Esther's sleeping-pill-induced suicide attempt mirrors the drowsy melancholy of **The Smiths**' farewell lullaby.

"Are you going to age with grace?" **Bastille** asks. Esther is improving, but the sweet lull of oblivion still beckons.

As the bell jar looms overhead, the twisted music-box tune **"Mad World"** underscores an ominous ending.

TO HEAR THE FULL LIST, GO TO *EW.COM/THEBELLJAR*

Entertainment Radio +



A special edition of *Off the Books* with Tina Jordan on Entertainment Weekly Radio (SiriusXM 105) dives into the controversy over the new Harper Lee novel. Listen in at *ew.com/harperradio* or find airtimes at *siriusxm.com/ewradio*.

QUICK TAKES

The Buried Giant
Kazuo Ishiguro
NOVEL



Kurt Vonnegut once said that all characters should want something, even if it's only a glass of water. With *The Remains of the Day* and *Never Let Me Go*, Ishiguro has made that longing into an art, writing poetic novels about quiet, passionate people who never quite get what they ache for. In his latest an elderly couple, a Saxon warrior, and a boy struggle to remember their lives through a "mist of forgetfulness" that plagues Britain after King Arthur's fall. It's a fitting metaphor for the way memory shapes love and national identity. But when the mist leads the foursome to battle a literal dragon, *Giant* becomes something less magical: a standard fairy tale that grants the hero's wish. **B–** *—Melissa Maerz*

Small Mercies
Eddie Joyce
NOVEL



In this terrific debut novel, the mass horrors of 9/11 are viewed through the small lens of one Staten Island family over the course of a single week. The Amendolas—a boisterous, working-class Irish-Italian clan—are still cracked with grief a decade after losing their firefighter son, Bobby, the day the towers fell. As they prepare to gather for a birthday party, we spend time with Bobby's mother, father, two brothers, and widow, Tina, who's struggling with how to tell the family that she's begun to date again. Joyce layers these different characters' perspectives nimbly and skillfully, infusing his portrait of a messy, complicated, loving family with heartfelt emotion. **A–** *—Sara Vilkomerson*

Aquarium
David Vann
NOVEL



Caitlin Thompson, *Aquarium*'s lonely, earnest 12-year-old narrator, is the kind of kid you want to wrap your arms around and protect. While her single mother toils on the Seattle docks, Caitlin spends her afternoons at an aquarium, studying the fish with the all-consuming obsessiveness of youth. But after she befriends an equally lonely old man, her family's dark history begins to bubble up from the depths—and a monstrous, abusive side of her mother is revealed. Gripping, painful, but ultimately hopeful, *Aquarium* is a coming-of-age story that explores the limits of love and forgiveness. Vann submerges you so deeply in Caitlin's world, you'll be gasping for breath when you finally surface. **A** *—Isabella Biedenharn*

LOVE: MICK HUTSON/REDFERNS; WHITE: STEVE JENNINGS/WIREIMAGE.COM; FKA TWIGS: DAVE J HOGAN/GETTY IMAGES; *TO KILL A MOCKINGBIRD*: © BAUMAN RARE BOOKS


WE DO NOT
TAKE A TRIP;
A TRIP TAKES US.
—JOHN STEINBECK
INTRODUCING
kindle voyage
BRILLIANTLY CRISP DISPLAY • REMARKABLY THIN DESIGN
EFFORTLESS PAGE TURNING • LIGHT THAT ADJUSTS WITH YOU
amazon

WEEK OF MARCH 9–MARCH 15

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

MONDAY 3/9



Bates Motel

TV | 9–10PM | *A&E*

SEASON PREMIERE Norman Bates' *Psycho* tendencies have been heavily promoted in the weeks leading up to season 3 of A&E's forgivably disjointed motel-and-drug-ring drama, and the premiere certainly delivers the creepy. Norman (Freddie Highmore) and Norma (Vera Farmiga) now sleep together in the same bed, despite the reproach of normal family member Dylan (the underrated Max Thieriot), and there's even an ode to bathroom-based crime when Norman begins spying on a motel guest (*Revolution*'s Tracy Spiridakos) in the shower. It's all part of the incestuous attachment between the boy and his mother, which escalates after Norma's mother dies and Norman begins homeschooling. The season's arc isn't clear, but the love between mother and son is—undeniably, disturbingly so. **B–** *—Marc Snetiker*

The Bachelor

TV | 8–10PM | *ABC*



SEASON FINALE One lucky lady will be picked to spend the rest of her life with Chris Soules while the lonely Chris Harrison looks on, a single tear streaming down his face.



Jane the Virgin

TV | 9–10PM | *THE CW*

Jane learns that her favorite literary idol is staying at the Marbella. If it's E L James, then holy crap!



The Returned

TV | 10–11PM | *A&E*

SERIES DEBUT From its unforgettable opening shot of a school bus slowly swerving off a cliff, the original French version of *The Returned* was an eerie meditation on loss that made EW's top 10 TV shows of 2013. The American update from Carlton Cuse (*Lost*, *Bates Motel*) offers a nearly scene-by-scene remake of the original, on which a group of small-town residents come back from the dead, virtually unchanged. But something is lost in translation: That opening shot now features a bright folk-pop soundtrack, and what was once a creepy psychological drama now feels like a supernatural CW thriller. As a mystery, it's still compelling, but not quite as deep. **B** *—Melissa Maerz*

TUESDAY 3/10



Powers

STREAMING | *PLAYSTATION NETWORK*

SERIES DEBUT Adapted from a hit comic, the PlayStation platform's first original program is a cop show set in a world where celebrities aren't actors or Kardashians, they're superhumans—or "Powers." Deena Pilgrim (Susan Heyward) is a rookie cop who joins grizzled vet (and former Power) Christian Walker (Sharlto Copley) on a police force that specializes in Power-related crimes. Together they explore the seedy underbelly of superhuman life as they investigate the death of a major hero. It's a fantastic concept with great lead actors, but the show rings hollow with uneven dialogue, heavy exposition, and unconvincing costumes. For all its adult-oriented leanings and gritty realism, *Powers* lacks the one thing that its comic-book counterpart has in spades: style. **C–** *—Joshua Rivera*



WolfCop

DVD | *MOVIE*

Do you really need to know anything about a film called *WolfCop* other than the fact that it's called *WolfCop*? You do? Well, alrighty, then: Leo Fafard stars in this Canadian horror-comedy as a lazy, alcoholic small-town cop called Lou Garou who wakes up one day with a pentagram etched into his chest—and nether regions that turn hirsute after 10 p.m. (Actually, all of Lou turns hairy but, as *WolfCop* makes eye-poppingly clear, it's Little Lou that transforms first.) What follows is a low-budget but well-executed slice of mayhem expertly aimed at lovers of '80s-era schlock cinema and/or the very drunk. **B** *—Clark Collis*



The Sound of Music

DVD | *MOVIE*

The movie celebrates its 50th anniversary with a five-disc collector's-edition Blu-ray. Sadly, none of them will contain any Lady Gaga.

ALSO AVAILABLE

- ***The Walking Dead*, Book Eleven**
 Various
- ***Vanishing Girls***
 Lauren Oliver
- ***Every Day I Fight***
 Stuart Scott with Larry Platt
- ***The Breakfast Club*, 30th-anniversary edition**
 DVD



THE BACHELOR: NICOLE KOH/ABC; ROSE PETALS: GETTY IMAGES; *THE RETURNED*: JOSEPH LEDERER/A&E; *JANE THE VIRGIN*: DANNY FELD/THE CW; *POWERS*: COURTESY OF SONY; *THE SOUND OF MUSIC*: 20TH CENTURY FOX FILM/EVERETT COLLECTION; *THE BREAKFAST CLUB*: © MCA/UNIVERSAL PICTURES/EVERETT COLLECTION

*Times are Eastern Daylight and subject to change

Illustration by **MARTIN KOZWALSKI**

The Kids Are Alright?



YES — **black-ish** *(ABC)* ←

SORTA — **The Sound of Music** *(DVD)* →



OH, HELL NO — **Bates Motel** *(A&E)* →





WEDNESDAY 3/11



The Americans

TV | 10–11PM | *FX*

The superb spy drama is almost always tense, but its paranoid suspense reaches new levels in an episode directed by Noah Emmerich, a.k.a. the man who plays Agent Stan Beeman. "It has a lot of intimate, emotional scenes and then one nice big outdoor action sequence, which is something I've never done before," says Emmerich of his first time calling the shots on the show. There's also unrest back at Beeman's office: "There's some big happenings at the FBI, and it involves the largest scale of that set I think we've ever used. It's something the show has been building toward for a long time." And since his character is at the center of it, Emmerich had to direct himself. It was a bit of a challenge, he jokes. "I found myself very difficult to work with."



The 100

TV | 9–10PM | *THE CW*

SEASON FINALE The Ark continues its long journey through space to the City of Light. That doesn't seem like the most efficient way to get to Paris, but I guess it beats flying coach.



black-ish

TV | 9:31–10PM | *ABC*

Tonight's special presentation, titled "Bloopish," will highlight outtakes, behind-the-scenes moments, and bloopers from the show. Should be fun-ish!



American Canvas

TV | 10–11PM | *OVATION*

SERIES DEBUT Dave Holmes goes on cultural tours of San Francisco, Austin, and Miami. The Austin one will just be him eating breakfast tacos.

BLACK-ISH (TOP): BOB D'AMICO/ABC (4); *THE SOUND OF MUSIC*: PHOTOFEST; *BATES MOTEL*: JOSEPH LEDERER/AETV; *THE AMERICANS*: PATRICK HARBRON/FX; *THE 100*: FRANK OCKENFELS 3/THE CW (2); *BLACK-ISH* (BOTTOM): ADAM TAYLOR/ABC

WEEK OF MARCH 9–MARCH 15

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THURSDAY 3/12



The Big Bang Theory

TV | 8–8:30PM | *CBS*

Now that *Two and a Half Men* is over, fingers crossed that Jon Cryer will show up as a kooky elevator repairman.



Scandal

TV | 9–10PM | *ABC*

David gets a surprise visitor with information that could ruin the White House. The information is "pretty much everything Fitz has ever done."



The Blacklist

TV | 9–10PM | *NBC*

Agent Keen is questioned in court. "Wait, so is Red your father or not?" the judge asks. "I sort of lost track after season 1."

FRIDAY 3/13



Cinderella

MOVIE | PG | 1 HR., 45 MINS.

Dating: It's such a gamble! So if this Prince Charming thing doesn't work out, we've got some worthy backup suggestions for the girl in the glass slipper.

→**Prince Harry** **Pro** An actual prince, of an actual country, with an actual palace. Plus, he dates girls with names like Cressida and Camilla, so Cinderella should be right up his alley. **Con** Will never be king.
→**The Fresh Prince of Bel-Air** **Pro** Friends with DJ Jazzy Jeff. **Con** Friends with Carlton.
→**Freddie Prinze Jr.** **Pro** Not a prince per se, but he *is* Hollywood royalty. **Con** Will trick you into falling in love just to win a bet, knows what you did last summer.
→**Prince** **Pro** Would die 4 u. **Con** Makes doves cry.



It Follows

MOVIE | R | 1 HR., 40 MINS.

Writer-director David Robert Mitchell's horror movie is about a sexually transmitted curse its teen victims can escape only by sleeping with someone else. So does Mitchell have the same opinion of sex that Homer Simpson has of alcohol: that it is the cause of and solution to all of life's problems? "That's funny," chuckles the filmmaker. "I do think sex is one of the ways we can stave off our fear of mortality." The film's bogeyman was inspired by a recurring childhood dream. "This figure kept walking toward me, who no one else could see," explains Mitchell. Rumors that his next movie will concern a teen who forgets to wear pants to math class could not be confirmed at the time of writing. —*Clark Collis*

Run All Night

MOVIE | R | 1 HR., 54 MINS.

Liam Neeson plays an aging hitman who must battle his vicious former boss in order to protect his family. Hmm, I don't know, seems like this plot was *taken* from somewhere else...



Home Sweet Hell

MOVIE | R | 1 HR., 38 MINS.

The horror-comedy stars Katherine Heigl as Patrick Wilson's "psycho wife" who finds out he's been cheating on her. That Heigl, always getting wrapped up in the state of affairs!

SATURDAY 3/14



In an Instant

TV | 9–11PM | *ABC*

The docuseries tells "the world's most harrowing tales of survival," including a grizzly-bear attack, a plane crash, and sitting through the entirety of *Mortdecai*.



That Metal Show

TV | 9–10PM | *VH1 CLASSIC*

Tonight's guests include Marky Ramone of the Ramones and Darryl McDaniels of Run-D.M.C. Reminds me of that old joke: A punk, a rapper, and a VH1 Classic host walk into a bar...

Jay Mohr: Happy. And a Lot.

TV | 10–11:07PM | *SHOWTIME*

In a new stand-up special, Mohr finds humor in topics like marriage. If only he could've found it on *Gary Unmarried*!



THE BIG BANG THEORY: MICHAEL YARISH/CBS. *SCANDAL*: NICOLE WILDER/ABC. *THE BLACKLIST*: ERIC LIEBOWITZ/NBC. *IT FOLLOWS*: EVERETT COLLECTION. *RUN ALL NIGHT*: MYLES ARONOWITZ. *IN AN INSTANT*: COMMITTEE FILMS. *THAT METAL SHOW*: DOUGLAS GRAY. *MOHR*: MIKE PONT/GETTY IMAGES

Princess Most Likely To



Cinderella
(Movie)

LOSE HER SHOE



THROW HER SHOE



The Royals
(E!)



SUNDAY 3/15



The Royals | TV | 10–11:15PM | *E!*

SERIES DEBUT Surprise! E!'s first scripted series, about a fictional British royal family, actually isn't bad. The *where've-you-been?* Elizabeth Hurley plays a diva queen, a Dirty Diana who married into the throne. Her husband, King Simon (Vincent Regan), is a lion-esque, man-of-the-people Prince Charles who aspires to abolish the monarchy. William Moseley is Liam, a good-hearted playboy prince who has eyes for the American daughter (Merritt Patterson) of the royal family's security chief. There are even some trampy, vulgar Fergie-like cousins. Uniformly good acting helps elevate the writing, and a plot that dotes on the family's grief over the death of beloved Prince Robert—i.e., the Wills type—makes you care about the characters. If anything, you'll wish *The Royals* were trashier. **B–** —*Jeff Jensen*



Brooklyn Nine-Nine

TV | 8:30–9PM | *FOX*

A long bad-luck streak makes Jake think that an enemy is sabotaging his career. He knew something was amiss when Adam Sandler asked him to star in *That's My Boy 2*.



The Jinx

TV | 8–8:40PM | *HBO*

MINISERIES FINALE Like most things in Robert Durst's life, *The Jinx* will vanish mysteriously and abruptly.



Breaking Borders

TV | 9–10PM | *TRAVEL*

SERIES DEBUT The show goes to conflict zones to organize meals between the opposing parties. First episode: "Beyoncé vs. Kid Rock."

CINDERELLA: JONATHAN OLLEY; HEEL: MACROWORLD/GETTY IMAGES; *THE ROYALS*: JIM MARKS/E!; *BROOKLYN NINE-NINE*: ERICA PARISSE/FOX; *THE JINX*: HBO; *BREAKING BORDERS*: TRAVEL CHANNEL

Illustrations by **MARTIN KOZWALSKI**

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark



Kid Rock says he doesn't understand why Beyoncé gets so much attention. In psychological terms, we call this "projection."



Is it black and blue? White and gold? Or just ugly?



C'mon, vogue, let your body mooove to the mu—OH, DEAR GOD, NOT THAT MUCH!



Meet Mariska's new *Law & Order: SVU* costar!



Kanye reveals new album title, *So Help Me God*, quelling rumors of the other possibility, *Are You There, Kanye? It's Me, Kanye.*



Drew Barrymore to write book of essays about her life, including three Adam Sandler chapters that all feel like you've read them before.



Permission to mourn freely, sir?



Harrison Ford confirms return in *Blade Runner* sequel...although now he's Blade Walker-With-Tennis-Balls.



If we're the only ones left on earth, we're glad this show can keep us company.



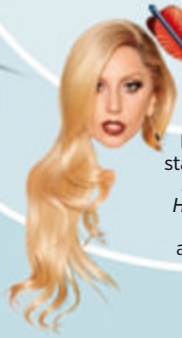
We really really really really really really like Carly Rae Jepsen's new single.



Leo will play a man with 24 personalities, all of whom are still embarrassed about *The Beach*.



Catwoman comes out as bisexual. "I'm *so* into this," says Batman.



Lady Gaga to star on *American Horror Story: Hotel*. Now she lives for the applause AND the ratings.



New Pee-wee film coming to Netflix. In a cost-cutting move, it will now take place in a women's correctional playhouse.



Mumford & Sons' new album won't feature any banjo. Sure, and Taylor Swift's next album won't have any dating metaphors.



Justin Bieber turns 21, can finally drink after decades of patience and model behavior.



Disney is reviving *DuckTales* so a new generation of children can feel bad about not having a giant pile of coins.



The Hunger Games' Prim selected for *Dancing With the Stars*. "Nah, you do this one," said Katniss, slowly backing away from the dance floor.

MADONNA: SAMIR HUSSEIN/GETTY IMAGES; KANYE WEST: KEVIN WINTER/WIREIMAGE.COM; LEONARD NIMOY: NBC/PHOTOFEST; *BLADE RUNNER*: WARNER BROS./PHOTOFEST; JEPSEN: DEREK STORM/SPLASH NEWS; MUMFORD & SONS: LESTER COHEN/WIREIMAGE.COM; PEE-WEE HERMAN: EVERETT COLLECTION; *THE HUNGER GAMES*: LIONSGATE; *DUCKTALES*: WALT DISNEY PICTURES/PHOTOFEST; LADY GAGA: ANTHONY HARVEY/GETTY IMAGES; BIEBER: GETTY IMAGES; LEONARDO DICAPRIO: TIBRINA HOBSON/FILMMAGIC.COM; *BATMAN RETURNS*: EVERETT COLLECTION; *THE LAST MAN ON EARTH*: JORDIN ALTHAUS/FOX; MARISKA HARGITAY: PAUL HIFFMEYER/GETTY IMAGES; BARRYMORE: STEVE GRANITZ/WIREIMAGE.COM; KID ROCK: DOUGLAS GORENSTEIN/GETTY IMAGES


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